THE DIAL

A Semi-Monthly Journal of Literary Criticism, Discussion, and Information.

THE DIAL (founded in 1880) is published on the 1st and 16th of each month. TERMS OF SUBSCRIPTION, *$2. a year in advance, postage prepaid in the United States, and Mexico; Foreign and Canadian postage 50 cents per year extra.* REMITTANCES *should be by check, or by express or postal order, payable to THE DIAL COMPANY. Unless otherwise ordered, subscriptions will begin with the current number. When no direct request to discontinue at expiration of subscription is received, it is assumed that a continuance of the subscription is desired.* ADVERTISING RATES *furnished on application. All communications should be addressed to*

THE DIAL, Fine Arts Building, Chicago.

Entered as Second-Class Matter October 8, 1892, at the Post Office at Chicago, Illinois, under Act of March 3, 1879.

No. 523. APRIL 1, 1908. *Vol. XLIV.*

CONTENTS.

PAGE

A PRAGMATIC SANCTION 199

CASUAL COMMENT 201

An outburst of German imaginative genius. — Pullman-car fiction. — A library sign of the season. — The call of the stage. — The fiction-fed public. — The income from literary work. — A close parallelism. — Population growth and book-circulation growth. — Meredithian echoes. — Preparations for the Milton tercentenary. — The Puritan father of Mr. Edmund Gosse. — A library with a brisk circulation. — Chinese ideographs. — To lovers of the Leatherstocking Tales.

COMMUNICATIONS 204

An Unreached Goal. *Katherine H. Austin.*
Variations in Library Classification. *G. R. H.*

A NOTEWORTHY TILDEN AFTERMATH. *Percy F. Bicknell* 205

IN THE SCALES OF ACADEMIC CRITICISM. *F. B. R. Hellems* 206

CANADA AND THE THIRTEEN COLONIES. *Lawrence J. Burpee* 209

MYTH AND LEGEND IN JAPANESE ART. *Frederick W. Gookin* 211

SIGNS OF RELIGIOUS UNREST. *T. D. A. Cockerell* 212

BRIEFS ON NEW BOOKS 213

A doctor's diversions in essay-writing. — The ubiquitous and nefarious Mosquito. — The new view of the personality of Wordsworth. — The latest word in Botany. — Adam Smith in the light of modern sociology. — A Bishop of the Southern Confederacy. — A storied Scottish river. — Charming essays by an English naturalist.

BRIEFER MENTION 216

NOTES 217

MORE ANNOUNCEMENTS OF SPRING BOOKS 218

TOPICS IN LEADING PERIODICALS 219

LIST OF NEW BOOKS 220

A PRAGMATIC SANCTION.

The first attempt to produce a newspaper in America was made in Boston, on the twenty-fifth of September, 1690. The sheet was entitled "Publick Occurrences," and was suppressed by the authorities after the appearance of the first issue. Only one copy of that single issue is now known to be in existence, and is preserved in the Public Record Office in London. The aims of the venture were succinctly set forth, and among them we find the following: "That something may be done towards the Curing, or at least the Charming of that Spirit of Lying, which prevails among us, wherefore nothing shall be entered, but what we have reason to believe is true repairing to the best fountains for our Information. And when there appears any material mistake in anything that is collected, it shall be corrected in the next." These words show with what good intentions the incipiency of American journalism was marked; that it was also deliberate in another sense appears from the fact that the paper was to be published only once a month, unless some "Glut of Occurrences" should necessitate a more frequent appearance. It is not probable that the projectors of this sheet were familiar with Shakespeare, but if they had been, they might have supported their accusation of mendacity by a text from Falstaff — "Lord, how this world is given to lying!" But they could hardly have anticipated the extent to which lying as a fine art was destined to be encouraged by the very agency which they were engaged in bringing into activity (as they fondly supposed) for its suppression.

We have gone far since the days when the guileless fisherman of Massachusetts Bay freed the genie of journalism from its leaden casket. The newspaper is no longer a furtive experiment, but an established institution, provided with traditions, with set rules, and with fundamental dogmas. These attributes are the outcome of its long and active existence, and have slowly taken shape under the pressure of circumstances. The policy of journalism is as definite a thing as the policy of diplomacy, or of monarchy, or of ecclesiasticism. It is bound at all costs to maintain the efficiency of the

institution, and holds itself exempt from considerations that would be binding upon the individual conscience. Just as a king, or an ambassador, or a bishop will commit himself in his institutional or representative character to a course of action which would be impossible to a morally-minded individual, so an editor will do many things which would be abhorrent to him as a man conscious only of his personal relation to his fellows. In his private intercourse, he may be the soul of truthfulness, but when he dons his robes the truth is no longer in him; he becomes the partisan of a policy, and is prepared in its interests to resort to the *suppressio veri* and the *suggestio falsi*, and to aid his cause by downright falsehood as far as the employment of falsehood seems reasonably safe.

The sacred word of the editorial calling, as of the other callings we have grouped in the same category, is "prestige," and nothing short of the danger of an impaired prestige will keep the representative of either of these callings near the line of scrupulous conduct. The prestige of the State must be preserved, even at the cost of immoral treaties and unrighteous wars; the prestige of the Church must be maintained, even at the cost of suppressing free inquiry and condoning obvious guilt; the prestige of the newspaper must be guarded, even at the cost of betraying the public and defeating the ends of justice. Professor Munroe Smith, in a recent issue of the "North American Review," has developed this thesis as regards journalism in a highly interesting manner, and has ingeniously shown that "the doctrine of journalistic inerrancy" is fundamentally necessary for the support of newspaper prestige, just as the doctrine of predestination is the necessary foundation for the logical structure of Calvinism, and just as the doctrine of divine right is the necessary bulwark of monarchical absolutism.

The word "prestige," as our writer points out, has a dubious history, admirably fitting it for its modern use as the shibboleth of newspaperdom. In the eighteenth century, "prestiges" were defined by our great lexicographer as "illusions, impostures, juggling tricks," and we still use the word "prestidigitator" in the sense of that old meaning. If to-day prestige has come to have something of the connotation of reputation, it still suggests its shady past, is acquired rather by smartness than by sincerity, and "implies nothing more than successful appeal to the imagination." Taking as his starting-point the axiom that "a newspaper must preserve its prestige," and his cue from "The Prince," Mr. Smith proceeds, by the use of the Machiavellian method, and with much of the subtlety of argument displayed by the Florentine philosopher, to establish his contention in behalf of journalistic inerrancy. The editor, no less than the absolute prince, must follow the rules of his particular game, and prove himself quite superior to all considerations of bourgeois morality. He is no seeker after truth, but a purveyor of notions that are good enough for day-by-day consumption. Any other conception of his function would speedily relegate him to the ranks of academics and idealists. If he were to become a victim of the delusion that "news" and "facts" had any definite relationship, he would probably have to be placed under restraint. Why, "a serious and persistent pursuit of facts would carry the journalist into the field of the historian," and where would then be his prestige?

Our author's grave and mordant satire may be illustrated by the following paragraph: "Journalists of the highest mental type develop a philosophy which is by no means unknown outside of their profession. They hold that truth is not ascertainable, and that, if it could be ascertained, it would probably be valueless. Applied to journalistic problems this theory produces very convenient inferences. Since the facts which constitute an occurrence can never be fully ascertained, one view of the occurrence is presumably as good as another. The first impression may be modified by a second, but the second in turn may be modified by a third; and in many cases, after long investigation, the first impression is reëstablished. As for editorial opinions, they are probably sounder and assuredly not less sound than other opinions. The only value of opinions, in any case, is the influence which they exercise upon conduct; and if an editorial opinion makes for desirable conduct, it is better than a more deliberate judgment which may have undesirable results. It follows that there is really no reason why any plausible statement should be corrected or any laudable opinion modified." It will be seen at once that the philosophy of inerrant journalism, thus expounded, is nothing more than a special case of pragmatism, and is thus brought into line with the ripest wisdom of our eminently philosophical age. The journalist may well say to the pragmatist, in Juliet's words, "Thou hast comforted me marvellous much."

But however industriously journalism may

lay this flattering unction to its soul, there is still a fly in the ointment. That *bête noire* is the letter to the editor. It may be sent at the most inopportune moment; it is always irritating; and, what makes the matter worse, it has a certain traditional claim to consideration. Evidently, the fellow who is ill-advised enough to write it must get short shrift, and upon this point our philosopher is emphatic. Every such petition for justice "must be so answered that the petitioner shall not be likely to repeat his offence." He must not be given any real satisfaction, for that would encourage him to write again, and would also stimulate other aggrieved persons to write on other subjects. Fortunately, the editor has many effective ways of rebuking this form of impudence, and ways which may be skilfully masked under the pretence of fairness. He can set the letter in small type, for example, and tuck it into some out-of-the-way corner. Or he can put it in a conspicuous position, give it a heavy face heading which will darken its counsel in more than the literal sense, and follow it by a large type reply as scornful and crushing as may be necessary. By these easy devices, the editor of parts may strengthen the popular belief in his omniscience, and establish the doctrine of journalistic inerrancy upon an unshakable foundation. There is only one real danger, which is that the doctrine may harden into a dogma, and the editor himself become its victim. That way lies disaster, for the consistent practical maintainance of the doctrine requires a clear head, and the clear-headed editor must know all the time that his doctrine is a fiction, and its assertion a matter of policy only.

Mr. Smith plainly recognizes the danger here involved, and his last and most solemn words are devoted to warning editors against it. The rational journalist will, he thinks, confess to an error now and then, provided it concern some purely trivial matter, for the very purpose of strengthening the public faith in his substantial inerrancy. He may even go so far as to dismiss somewhat ostentatiously the reporter who is made to shoulder the mistake. "An annual dismissal or a triennial retractation, if properly staged, would cause the murmurs of discontented thousands to pass unheeded." By displaying the wisdom of the serpent, "the truthfulness and justice of his paper would so securely be established that subsequent vigorous adherence to normal journalistic policy would not seriously impair this new prestige for many years."

CASUAL COMMENT.

AN OUTBURST OF GERMAN IMAGINATIVE GENIUS is soon to be witnessed, according to the glad expectation of that enthusiastic apostle of Teutonic culture, Professor Kuno Francke. In an article on "The New Spirit in German Painting," with which the April "Cosmopolitan" opens, after vigorously disputing the prevalent notion that "the Germany of to-day is given over, body and soul, to industrialism and militarism, that the land of the poets and thinkers has converted itself into a country of money-makers," he maintains that "it would be easy to show how erroneous this widespread notion is; how deeply astir contemporary Germany is with literary and artistic aspiration; how the spirit of romanticism — the same spirit which, at the beginning of the nineteenth century, led to such works as 'Faust' and the 'Ninth Symphony' — is striding again through the land; how there has arisen a new, thoroughly modern, and intensely alive German drama; how monumental German culture has developed a decidedly original and striking national style; and how the time seems to be drawing near for another great outburst of German imaginative genius." This tip-toe attitude of eager expectancy, so characteristic of a century's opening, is a subject for curious study. Confident expectation is undoubtedly one of the factors tending to bring about realization, as our psychology makes us believe. How different, then, might have been the history of the world if man had been created with six fingers instead of five on each hand, and had adopted the duodecimal instead of the decimal system of notation! His natural longing and looking for new and better things with which to begin the record of each fresh and untried century would in that case have come every one hundred and forty-four years instead of every hundred, and we might not now be all alert, with the "New Thoughters," for marvellous and unimagined spiritual developments, or straining eyes and ears, with the star-gazers, for some visible or audible message from Mars, or indulging in Utopian dreams of a graftless republic where railroad manipulators cease from troubling and toil-worn muck-rakers are at rest.

* * *

PULLMAN-CAR FICTION, each story good for one hundred miles of entertainment, is soon to be on sale at every important railway news-stand in the land — or in the world; for that energetic originator and organizer of new enterprises, Mr. Seymour Eaton (of "Book-lovers'," "Tabard Inn," and "Teddy Bear" fame), has taken the matter in hand and is going to astonish and delight the reading public with something new and irresistibly attractive. He is the founder and president of "The Thinkers' Club," described in its prospectus as "a sort of clearing house for the thinkers of the world," and with him are said to be associated Mr. Julian Hawthorne as vice-president, Mr. Harold Bolce as secretary, and Mr. Edwin Liebfreed as treasurer. Just what kind of thoughts the Thinkers are going to think, one can only conjecture; but as the association is apparently formed for book-publishing purposes, it will probably need some pretty busy thinking, and some equally energetic doing, in these times, to make the business succeed. The books to be published will "fill the gap between the condensed magazine article and the exhaustive and expensive book," and will be of a uniform size and price, — between eight thousand and twelve thousand words in length, and sold at twenty-

five cents each. In addition to new works by well-known writers, there will also be issued (less wisely, we must think) abridged editions of some of the standard works of literature. It is expected that by the first of May the initial publications of the club will be out, and that they will be of a serious character, some of them by men who "have been known up to the present time as great captains of industry rather than as great writers." The Pullman-Car Fiction is to follow a little later.

• • •

A LIBRARY SIGN OF THE SEASON is now discernible. "The members of the senior class," runs a library school news item, "are spending the month in field work among the larger public libraries of the state." With note-book and pencil in hand, these sharp-eyed young persons, filled almost to the bursting point with the latest and best instruction in the noble science of bibliothecology, and soon to go forth to a waiting world and put into execution epoch-making schemes for the improvement of our public libraries, now bestow their critical attention on the crying needs, the lamentably obsolete methods, of the larger libraries in their neighborhood, and subject the officers of these institutions to a searching test as to their professional qualifications and their fitness for their positions. "Do you keep a shelf-list, and if not, why not?" "Let us see your accessions-list." "Explain your system of ordering." "Do you carefully collate each book on its receipt?" "Do you use the Dewey or the Cutter classification? What's that? You don't use either of them? Then how in the name of the A. L. A. do you ever find a book when you want it?" "Do you make analytical entries in cataloguing public documents?" "Explain your charging system, please, and let us have samples of your membership cards, call-slips, delinquent notices, application forms, book-labels, and copies of your latest bulletin." Pending this inspection and examination, the regular work of the library is intermitted, and all hands are mustered as for a fire-drill, the fire coming in a raking volley from these pencil-equipped and notebook-armed "members of the senior class."

• • •

THE CALL OF THE STAGE comes irresistibly to many young persons who fancy themselves histrionically gifted, peculiarly endowed with the dramatic temperament. To all such would-be wearers of sock or buskin Miss Julia Marlowe addresses some words of advice in a recent lecture before the students of Radcliffe College. After dwelling on the actor's need of broad culture, and after emphasizing the truth that "above all is a knowledge of the fundamentals of literature indispensable," she says: "Scarcely a week passes that I do not receive dozens, even hundreds, of letters from young people, who tell me that they wish to act and who ask me to advise them as to how they shall begin. Almost invariably the writers of these letters confide to me that they have temperament; very, very seldom do any of them say that they are taking courses in singing, in gymnastics, and above all, in dramatic literature. It would interest me much more were they to say that they were doing any of these things; not because they are more important or as important as the possession of temperament, but because it does not often happen that any person is endowed with that rare and unique gift which we call temperament. We have all observed that those persons who say they have a sense of humor never really have it. Its very presence would prevent their dwelling upon it. This holds quite as true of persons who have temperament. Almost never does anyone who thinks he has it really possess it. To be sure, most people do think they have it. How many, I wonder, in my audience to-day, think they have not?"

• • •

THE FICTION-FED PUBLIC that patronizes the free library is always making moan because more novels, and more copies of the most popular novels, are not bought for its delectation. It is a thirst that will be slaked, probably, on the day when the toper turns down his glass and declares his craving forever satisfied; but not before. Public libraries turn to this clamor an ear of varying degrees of deafness. The Boston library, for example, has in three consecutive years purchased 129, 161, and 167 novels from the great mass of current English fiction examined by its committee. The city of Trenton, N. J. (we cite the instance as the strongest possible contrast), added to its public library in the last year, if the Seventh Annual Report is to be trusted, no fewer than 1882 works of fiction, its purchases of other books being only 357 in excess of this number, and its total of volumes on the shelves not quite forty thousand. It circulated 131,244 works of fiction, besides 54,284 juvenile books — how many of the latter were story-books is not reported, but one could venture a tolerable guess. In non-fiction, 25,495 volumes were drawn. The Trenton library maintains an excellent open-shelf reference department and permits an almost limitless borrowing of serious works on one card; but, unless we have misread its Report, it believes in feeding the imagination with fiction more unstintedly than any other public library of which we have knowledge.

• • •

THE INCOME FROM LITERARY WORK is always a matter of interest, possibly because the attempt to live by writing prose or verse, like the attempt to live by hunting and fishing, appeals to our sense of sport. The writer's chase of that rare, wild animal, the five-franc piece, has all the excitement and precariousness and high-bred scorn of danger of the hunter's trade. Probably no man's gains are so usually over-estimated as the author's. Mr. Laurence Hutton some years ago gave the public a glimpse into his profit account which must have been surprising to people who think of literature as a prosperous profession. Mr. William M. Rossetti in his volumes "Some Reminiscences" is more explicit. He says that between 1869 and 1894 his literary income averaged about one hundred pounds a year. This was the period when he was very much in the public eye by reason of a multitude of articles and essays and not a few published books. Estimating by reputation and influence, one would have supposed his receipts to have been ten times this amount. Fortunately, like so many Englishmen of letters, he held a government post which secured him a competent income. There is no pose in his straightforward biography, but one can read through the lines that he was the good angel of the House of Rossetti, exemplary in his duties as a son, brother, and father. That a writer so widely known and so industrious could only clear the meagre amount stated above is a revelation.

• • •

A CLOSE PARALLELISM exists between Alfred de Musset's "Night of December" — the most sombre of the four "Nights" — and Poe's powerful tale, "William Wilson." In both a man is haunted from childhood to middle age by a figure which changes as he changes and which finally turns out to be a projection of himself.

The "Night" was written in November, 1835, and may very well have been known to Poe. Of course the idea was not new with de Musset. In Calderon's "Purgatory of St. Patrick" there is a creation — Embozado — which dogs the hero's steps, embarrasses him by appearance, confronts him again and again, until he turns upon it with drawn sword, when it drops its mask and cloak and stands there, the man himself. In the original legend upon which Calderon embroidered, the idea was of pieces of paper which kept dropping from the sky at a man's feet and upon each of which he found inscribed his own name. One of Góngora's ballads has a similar motive. A man is on his way to an assignation with a nun. A funeral procession with lighted candles crosses his path. He follows it. The train enters a church and the bier is deposited before the altar. He approaches it and draws the cloth from the dead man's face — and beholds his own. The idea has been used by Rossetti in both picture and verse, and, of course, by Hawthorne and Stevenson; but de Musset's beautiful development of it is probably less known.

• • •

POPULATION GROWTH AND BOOK-CIRCULATION GROWTH do not always proceed *pari passu*. It is encouraging to find in the public library report, just issued, of a typical New England city — a not exceptionally intellectual city, and one too near the great libraries of Boston to serve as an ideal example — that while during the last twenty years the population has increased by about two hundred and seventeen per cent, the home circulation of the library has grown three hundred and four per cent; and the total use of library books shows a gain of three hundred and fifty-four per cent. "These figures indicate," continues the report (of the Malden, Mass., public library), "that the use of the library by the people has become more general, and that it has outstripped the growth of the city, even though a supply of the most ephemeral and worthless popular literature has not been provided." We know, from personal inspection, that the library's purchases of books have been, in general, governed by wisdom. "It has not been the policy of the management," says President D. P. Corey, of the Board of Trustees, "to increase the circulation by sensational appeals and methods and an apparent activity that is superficial rather than real. . . . Adapting the words of a recent writer, the library has given attention to 'the strengthening of its simple primary functions rather than to the invention of new schemes to attract more patrons,' thus avoiding the danger of giving an inadequate service in many varied activities, some of which may be of no real benefit to the public." A wise conservatism, this, and one that has produced good results.

• • •

MEREDITHIAN ECHOES, the dying reverberations of plaudits and huzzas raised in celebration of the octogenarian novelist's birthday, continue to strike on the ear from various quarters. American admiration of Mr. Meredith is recognized by the editor of the London "Book Monthly" in a pleasant article describing his visit to Boxhill on the veteran writer's eightieth birthday. "For years," he says, "American admirers of Mr. Meredith have found their way to Boxhill — more Americans than English, — and in his frank, kindly way he has received them, if only to say how glad he was to do so." This preponderance of trans-Atlantic visitors illustrates again the attraction lent by distance to the view. It is not the Bostonian who climbs Bunker Hill Monument, or the Philadelphian who makes a practice of spending his Sunday afternoon at the grave of Franklin; but the stranger from Kalamazoo and Oshkosh insists on these things as of the first importance. But apart from the mere fascination of the remote, American recognition of European genius has ever been prompt and generous — a discernment of which we have reason to be proud. It is a pleasure to learn from the "Book Monthly" that Mr. Meredith "is as brilliant as ever in intellect, and his voice still has the music of the spheres, as Gladstone's and Queen Victoria's had unto the last."

• • •

PREPARATIONS FOR THE MILTON TERCENTENARY, to be held in London next December, are now in progress. Preluding that main performance comes the exhibition of important Miltoniana at the Columbia University Library — a display which, in unique items, is said to be unsurpassable even in the poet's own country. Through Professor Simkhovitch's zealous efforts has been gathered together a great array of first and other rare editions of Milton's writings, with other relics dear to the bibliophile and to the antiquary. Of chief interest is the original printer's manuscript, with the official license, of the first book of "Paradise Lost." This manuscript — thirty-three quarto pages in the handwriting of the blind poet's amanuensis — is a part of the "copy" from which Peter Parker in 1667 printed for Samuel Simmons, holder of the copyright, the early editions of the poem. On the inside of a leaf at the beginning is the license, in autograph, of the Rev. Thomas Tomkyns, press censor of the period. So far as is known, this is the sole surviving fragment of the original manuscript of the great epic; and it is not surprising that it brought £5000 at private sale four years ago. What bit of inked paper, unless it might be an autograph copy of a Shakespeare sonnet or play, would the lover of English literature value more highly? Its present owner is Mr. J. Pierpont Morgan.

• • •

THE PURITAN FATHER OF MR. EDMUND GOSSE may possibly not have been so ungenial a specimen of fatherhood as the reader has been led to infer from the pages of that remarkable book, "Father and Son." Those who are curious in this matter and can gain access to "Longmans' Magazine" for March, 1889, will find there a contribution from the pen of Philip Henry Gosse, F.R.S. (the "father" of the book), entitled "A Country Day-School Seventy Years Ago." A correspondent of the London "Athenæum" calls attention to this article as being "full of humor and knowledge of boy life, and not at all priggish or Puritanical." He adds that "the stories of school life therein show that the writer thoroughly understood it, and make the reader wonder if the 'Father' did not understand the 'Son' better than the Son now thinks he did, and was quite so severe or mirthless as the book would make one fancy." Yet the child's impressions, deep and lasting, were what they were; and whatever the charm of this article written in the mellowness of age, one must believe that it was an austere experience to which the boy was subjected.

• • •

A LIBRARY WITH A BRISK CIRCULATION, so brisk indeed as to cause some astonishment when its comparatively rural location is considered, is the Washington County Free Library at Hagerstown, Md. This institution, with its unique book-wagon and door-to-door delivery and collection of books, has more than once

received honorable mention in our columns; and it now appears that its fair fame has spread far beyond the limits, not only of Maryland, but of the United States. When the librarian of the Yamaguchi (Japan) Public Library asked our government for the latest information concerning the best means of reaching country districts with library books, he was referred to this Hagerstown library as a model for his study. This and many other interesting facts are set forth in the 1906–7 report of the library, wherein is announced the remarkable achievement of having circulated 91,856 volumes with a total of 18,095 with which to do it — an average of more than five lendings per volume. Besides the central building, there are seventy-one deposit stations throughout the county; thirty-nine schools are also in receipt of books; and the book-wagon visited fifteen of the remoter villages. The Report, with its eight attractive illustrations, is a credit to the library.

* * *

CHINESE IDEOGRAPHS, which have not only served the literary needs of China herself for centuries, but have also proved a potent instrument in enabling Japan to assimilate the literature and civilization of her next-door neighbor, are now likely to give place, to an increasing extent, to the alphabet used by the western world. At a late meeting in Tokio of the promoters of this desirable substitution, Count Okuma made an animated address in its favor. As a mere matter of fiscal economy, the removal of this barrier to international communication would save the Empire a large annual outlay for clerks and copyists whose functions would cease with the introduction of alphabetic writing and printing. It is curious to note the coincidence of this movement with the invention of an elaborate and ingenious ideograph type-writer (if that is not a contradiction in terms); but the native symbols are likely long to remain in home use.

* * *

TO LOVERS OF THE LEATHERSTOCKING TALES it will come as a welcome announcement that a Fenimore Cooper Statue Association has been formed, with President Eliot of Harvard as chairman, and a committee including such prominent names as Rudyard Kipling, Brander Matthews, Thomas R. Lounsbury, and Donald G. Mitchell. It is proposed to erect at Cooperstown, N.Y.,— not his birthplace, for he was born at Burlington, N. J., but his deathplace, if one may say so — a bronze or marble statue of this first great American romancer. The committee feels that it is high time, and the right time, to pay this tribute to one who has given and is still giving so much wholesome entertainment to his fellow-countrymen; and hope is entertained that young and old will unite to make the testimonial a worthy one.

COMMUNICATIONS.

AN UNREACHED GOAL.

(To the Editor of THE DIAL.)

The impulse to translate a charming thing into one's mother-tongue will continue to assert itself as long as the world has more languages than one. As regularly it will be chilled by the knowledge that either some evaporation of the essence or some deviation from the form is certain to occur in the process, even under the best conditions. But again and again the impulse has its way — defending itself by the claim that otherwise the treasure must be wholly unknown to many a reader.

Here follows an attempt to reproduce in English a "very perfect little thing" of which Professor Saintsbury gives the original in his "Periods of European Literature: Later Nineteenth Century." Of its author, the Austrian Baroness Marie von Ebner-Eschenbach, he says: "She cannot be missed as among the most undoubted possessors of really poetic spirit who have written in German during the last half century." And upon the poem he makes this comment: "It will be observed that this has not only the right German sentiment, but is a most happy exemplification of the poetic capacities of the German tongue itself, in the repeated sighings or breathings of the final *e* in the last line, with the full vowel sound of the preceding syllables contrasting, supporting, and embellishing them. In much reading of modern German verse, it will not be easy to find an example of equal scale better in itself, or better illustrating the unforced and natural character of the best work of the same kind in the same country."

"Ein kleines Lied, wie geht's nur an,
Dass man so lieb es haben kann,
Was liegt darin? Erzähle!

Es liegt darin ein wenig Klang,
Ein wenig Wohllaut und Gesang —
Und eine ganze Seele!"

A tiny song — O, what 's the art
That makes it dear to every heart?
I wait now for your telling.

A song is something that can ring —
A little melody and swing —
And a whole soul there indwelling!

Now will some other contributor be inspired to make a more felicitous effort toward attaining the unattainable? If so, the Baroness von Ebner-Eschenbach's publishers, the Gebrüder Paetel of Berlin, will surely give the same permission to print the newer version in America which they have granted to the present translator.

KATHARINE H. AUSTIN.

Providence, R. I., March 20, 1908.

VARIATIONS IN LIBRARY CLASSIFICATION.

(To the Editor of THE DIAL.)

The communication in your issue of Feb. 1, by Thomas H. Briggs, on "Problems of the Smaller Libraries," must necessarily appeal very strongly to librarians who do not have at their disposal larger libraries to consult. There is such possibility for an diversity of opinion as to how a book may be classified under the Dewey Decimal System that one is often at a loss to know exactly where to place a new publication. My attention is particularly called to this fact relative to James's "Pragmatism." Three catalogues listing the monthly additions to the libraries, published by prominent libraries in the East, each give a different classification for this book. One has "190, Modern Philosophers"; one "191, American Philosophers"; one "199, Other Modern Philosophers." Still another catalogue gives it as "150, Mental faculties, Psychology." The uninitiated is often at a loss to know where he is "at."

G. R. H.

March 19, 1908.

The New Books.

A Noteworthy Tilden Aftermath.*

The nonagenarian editor of the "Letters and Literary Memorials of Samuel J. Tilden" finds himself on familiar ground, dealing as he does with political history and biography all of which he saw, so far as a contemporary could, and part of which he was — a considerable part, too, first and last. Mr. John Bigelow, the senior executor of Tilden's will, the author of a standard Life of the man, and the editor of a selection from his writings and speeches, which was published the year before Mr. Tilden's death, has had the sifting of a mountain of manuscript in the twenty-two years since the testator's will was opened and it was found that its forty-second clause provided for the publication of such further papers as his trustees and executors should judge worthy of preservation in book form.

In all that he wrote, even in the composition of his school exercises and the penning of the most informal letter or note, Tilden seems to have had posterity before his mind's eye; his utterances were addressed, one might almost say primarily addressed, to an audience beyond the grave. He took his life and his doings with tremendous seriousness. The editor accounts for this in part by the fact that even as a youth he had, by both pen and speech, won the respectful attention of the leading statesmen of the day. At school, we are told, "he preserved all his composition exercises, and from that time to the close of his life it may well be doubted if he ever wrote a note or document of any kind of which he did not preserve the draft or copy." Small wonder, therefore, that the accumulated manuscript dealing with its writer's fifty years of active public life should have to be measured by the cord and weighed by the ton. In the somewhat grandiloquent language of the editor,—

"The duty imposed upon his executors of looking through such a vast collection of papers and selecting such as would be profitable for publication has been a long and a very tedious one. They indulge the hope, however, that the volumes now submitted will be found to shed upon the history of our country during the latter half of the last century much light unlikely to be reflected with equal lustre from any other quarter. It will also, they believe, help to transmit to posterity a juster sense than as yet generally prevails of the majestic proportions of one of the most gifted statesmen our country has produced."

Two pages further on Tilden's life is likened to that of Israel's second king in being a life of almost constant warfare — a warfare that made him more or less liable to be viewed with partisan eyes and judged with but partial justice. The passage of time is necessary for the true perspective; and so, continues the editor, with another Biblical illustration, "we only see a public man as he is entitled to be seen, as Moses was permitted to see his Lord: after he had passed." These and other passages in Mr. Bigelow's preface leave the reader fully confident that the words and acts of Mr. Tilden will have no editorial construction put upon them that might seem harshly unjust to his admirers. He is in tender hands. Perhaps the strongest note of anything like disapproval is struck in the following commentary on his view of the slavery question in 1853:

"It was at this stage of Pierce's administration that Tilden began to indulge in the deplorable error of walking by sight and not by faith. He did not believe, nor did he ever again seem to comprehend, that in the slave States all other questions, even the Constitution of our government and the integrity of our territory, were subordinate throughout the South to the preservation and extension of slavery; that every person who ventured publicly to express a doubt of the wisdom of allowing slavery to extend to the free Territories was pronounced there a *suspect*, and was proscribed as a person who tainted every one who associated with him politically. The Nullifiers saw, and saw correctly, that the anti-slavery sentiment could only be resisted in America as heresy was resisted by Louis XIV. in France — by crushing the heretics or driving them from the country. To reason with Pierce [as Tilden had done in a letter evoking this comment] in favor of dispensing his patronage in the State of New York in accordance with the public opinion of the State, was as idle as the lamb's reasoning with the wolf in the fable."

To illustrate the cardinal events in Tilden's public life, such as his part in the Tweed Ring exposures and his trying experience as presidential candidate, one would have liked, and would have expected, to find many letters from his pen giving an intimate view of his opinions and feelings; but though friendly and admiring tributes in abundance from his correspondents are printed, there seems to have been at the editor's disposal a far less ample supply of answers to these correspondents. At any rate, just what we most curiously look for at these interesting periods we fail to discover. As a specimen of his letter-writing, the following sufficiently self-explanatory paragraph, from a note to Eugene Casserly, dated July 3, 1872, has an interest to those old enough to remember the political situation of that time:

"The Cincinnati movement has been so early and long encouraged by you and by me and by many who thought with us, that it grew to have an impetus and

*Letters and Literary Memorials of Samuel J. Tilden. Edited by John Bigelow, LL. D. In two volumes. New York: Harper & Brothers.

volume which were important and not easily turned aside from the channel it made for itself. Our people, in being educated to favor it, had become accustomed to count on it, and at last became dependent upon it. I never saw how its acts were capable of readjustment, or how the question now before us would be other than the simple issue between Grant and Greeley. On this I concur with the instinctive sense of our people that a change is necessary in the Federal administration. It is rarely, if ever, possible for a party in office to reform itself by the internal force of its best elements. We must have a better state of things in national, State, and municipal government, and a higher standard in the public mind by which official men will be tried and to which they will refer in their silent meditations and in their actions, if we would preserve anything of value in our political system."

Coming down a few years later, we find many cordially sympathetic and eulogistic communications to the man counted out by the Electoral Commission called upon to decide a memorable dispute. Letters from General McClellan, Mr. Charles Francis Adams, and Mr. Abram S. Hewitt are especially noteworthy. Mr. Adams writes:

"On this day [March 5, 1877] when you *ought* to have been the President of these United States, I seize the opportunity to bear my testimony to the calm and dignified manner in which you have passed through this great trial. It is many years since I ceased to be a party man. Hence I have endeavored to judge of public affairs and men rather by their merits than by the names they take. It is a source of gratification to me to think that I made the right choice in the late election. I could never have been reconciled to the elevation by the smallest aid of mine of a person, however respectable in private life, who must forever carry upon his brow the stamp of fraud first triumphant in American history. No subsequent action, however meritorious, can wash away the letters of that record."

Every page of these volumes will be interesting to those whose favorite reading and study is in the political history of our country, and especially interesting if they have lived through the years, or any considerable part of them, covered by the correspondence and other occasional writings selected for publication. These documents reveal a mind shrewd, alert, judicial, delighting in argument but not in heated debate, and always maintaining a certain cool dignity and reserve even where a little show of heat or even irritation might have been not out of place. Amid the many and illustrious names of statesmen and diplomats with which the pages are sprinkled, it is pleasant now and then — but the occasions are extremely rare — to come across a name known in literature. That of Hawthorne lights up one page, by the merest accident, and that of Bryant another. In its very manner of expression, its choice of words, the poet-editor's note, brief though it is, forms a refreshing contrast to the invariably formal and correct (and sometimes turgidly platitudinous) deliverances of those other great ones whose capable hands were more occupied in moulding the destinies of nations than in penning letters that should live and breathe to after generations by reason of that unfailing preservative of written speech — charm of style. "I have called at your office twice to-day on some business of my own," writes Bryant. "Will you oblige me by letting me know when you are in your office, that I may come and bore you?" That is all, but it is enough to make one search the subsequent pages for some reference to the boring, when (or if) it actually took place. But the name, having once emerged to cheer the vision, comes not again to the surface in any but the most casual and unsatisfactory manner.

The appreciation of Mr. Tilden contributed to "The Atlantic Monthly" in 1892 by the late James Coolidge Carter is reprinted as an introduction to the letters. It is curious to note, in the brief reference to Tilden's governorship, a situation closely paralleled to-day by a state of affairs not a thousand miles from Albany. The Tammany Hall leaders, scenting danger in the Governor's reform plans, united with the so-called Canal Ring in a vigorous warfare against him, and he found himself in peril of being deserted by a majority of his own party.

"The Democratic Speaker of the Assembly took the floor and arraigned him as unfaithful to the Democracy of the State. He had long before seen the possibility of this combination against him, and had sought by the practice of all the conciliatory arts of which he was a thorough master, to prevent it. When it came, he was not daunted by it, but boldly went behind his enemies to the constituencies which they were betraying. They soon found that they were dealing with an adversary who possessed resources which they had not taken into account. Most of them abandoned their opposition. The rest were severely dealt with by their constituents."

The work as a whole is an important and historically valuable supplement to Mr. Bigelow's earlier publications in the same field.

PERCY F. BICKNELL.

IN THE SCALES OF ACADEMIC CRITICISM.*

Through the last few decades every page of academic literary criticism appearing in England has shown the influence of the talented author of the *Causeries du Lundi*. The avowed discipleship of Matthew Arnold, who proved himself a follower at once loving and militant, would have sufficed in itself to spread the gospel

* MODERN STUDIES. By Oliver Elton, Professor of English Literature in the University of Liverpool. New York: Longmans, Green, & Co.

of the brilliant Gallic master; and all the operating causes have come dangerously near turning him into *une religion anglaise*, if we may modify one of his own references to Chauteaubriand. Nor, on the whole, is the homage undeserved; for with his contributions criticism entered upon a newer and higher life. After the achievements of Sainte-Beuve, it was clear once for all that criticism "must never be content with the mere study of outward conditions, sources, and influences; but must use these only to press on to the discovery of what each artist, inalienably, uniquely, brings — of that within him which determines *what* influences he shall accept." The impotent ponderosity of unimaginative erudition and the arrogant self-confidence of half-trained intuition will not soon die all in all; but they have been robbed of most of their power. Unreasoning vituperation has been driven from the field, although, unfortunately, it has not seldom been replaced by an equally unreasoning amiability. Even this insipidity, however, has felt the new life, and will soon be as innocuous as it is ridiculous. A sane scientific method, based upon sound scholarship and enhanced by imaginative appreciation, has been bequeathed to us by the "greatest of literary historians." In his opening address at the University of Liége, in 1848, he said:

"Les études positives et sévères sont la base de tout. Acquérez le solide. . . . Mais à côté, mais au-dessus, laissez place à un peu de fantaisie, si elle veut naître, — à la flamme sur le front d' Iule, — non pas sur le front seulement, mais dans le cœur."

And these words have always seemed to us strikingly applicable to the master who uttered them. The reference to Iulus recalls his sound and indispensable knowledge of the classics; the "exacting studies" suggest his accurate scholarship and his minute patient training in method; the demand for "un peu de fantaisie" points toward his penetrating and illuminating imagination. Such a leader was worthy of his most distinguished followers.

In Professor Elton's volume of "Modern Studies," the spirit of Sainte-Beuve is unobtrusively but persistently present. The author appreciates fully the inevitable classic criticism of such a man as Hazlitt. Like most of us, he turns with special eagerness to the judgments passed by a craftsman upon his fellows; and he rightly places Mr. Swinburne's literary verdicts high in the scale, despite "their enormous panegyric or superlative damnation." But primarily our author represents the academic school with which we began. Naturally, there is no trace in his pages either of journalism masquerading as criticism, or of the scintillating pertness of the Shaw or Chesterton type. Neither do we find the more pardonable, more ambitious, paradox of Oscar Wilde, that criticism is superior to creativeness; although to the former, Professor Elton assigns no lowly functions. He believes that criticism should be keen and incisive, and forward-moving, if we may be pardoned the expression. It must be absolutely impartial to the writer; must be rationally based; and, above all, must quicken, instead of deaden, the literary instinct in the reader. In this spirit Professor Elton has written upon such themes as "Recent Shakespeare Criticism," "Mr. Swinburne's Poems," "Mr. George Meredith," "Living Irish Literature," and so forth. Two or three of the essays in the collection are not primarily literary criticism, notably the important and attractive treatment of "Giordano Bruno in England"; but for most readers the interest of the volume will be due to the qualities above suggested.

The author's general outlook is perhaps most definitely suggested by the section on "The Meaning of Literary History." Herein the central tenet is that "literature, being an art, must belong to the world and disown the quarrels of the nations." While the thought is not new, our author has ably worked it out with reference to present conditions, and with a pleasing freedom from vagaries. He does not fall into the ultimately philistine mistake of desiring that the nations shall be in accord on all points, and speak with one literary voice. And we gladly note his concession that variety is a vital necessity for art, whereof the aim is to give pleasure through beauty, by realizing "in unique unchanging form the spirit of the individual." Knowledge is international or nothing; science is impersonal and above race; but literature neither can nor should altogether escape national limitations. Difference of language is one very tangible barrier.

"The inner cell of the poet's mind is not hung with charts or diagrams of doctrine that are equally true or false in every idiom. It is peopled with wandering tunes that seek their appointed thought, and lonely phrases that seek a completing cadence, until at last, from some chance union that eludes all our psychology, the immortal word is born. And this cannot be transferred to another tongue."

But in the face of all difficulties, literature must strive to be cosmopolitan.

"It must join with education and science, the forces that unite, and not with those that serve for estrangement, such as racial distrust and war; or civilization wastes a chance."

The essay then goes on to discuss the changing

ideals of literary history, and to point out the growth of the study of literature from the international side in France, Italy, Germany, and "the States." In this connection, Columbia University receives a well-deserved tribute for its "series of books — not little theses, but books — on various aspects of Tudor literature." Such intelligent collaboration appeals with force to Professor Elton, and he looks forward very eagerly to its spreading in the mother country. However, there is no undue deference to "the States," for he feels that on the whole the Englishman has a more rational schooling than the more enterprising American, and writes a better and fresher style; so that the results would be correspondingly more valuable if the system of collaboration were once set in motion. The paper concludes with some short chapters in review of Dr. Courthope's "History of English Poetry" and Professor Saintsbury's "Short History of English Literature." Throughout the reviews, Professor Elton succeeds in bringing his authors into relation with his central subject, while passing careful criticism upon their books. With reference to the "Short History," we may steal space to venture the deliberate opinion that it is rated by our critic considerably higher than it deserves. However, "the catholic connoisseurship" of Professor Saintsbury, even if not infrequently fallible, does associate itself helpfully with the idea of a federal literature in which Professor Elton is so laudably interested.

The inaugural lecture on Tennyson and the review of the collected edition of Mr. Swinburne's poems exhibit our author's critical method, and at the same time support one of the fundamental tenets voiced in the section we have been discussing. Being an academic critic, he naturally concedes the necessity of understanding "certain impersonal forces, which from age to age tend to prescribe the form and aim of poetry and to beleaguer it about."

> "They play upon each artist in different proportions, fitfully and with no steady pressure. But there are other forces that lie beyond analysis, namely, those which move the artist and decide how he shall choose among these floating tendencies in the mind of his time, how he shall combine or alter them, what he shall accept of them. Tendencies, it must be repeated, have no real existence, except in the shapes in which the individual mind chooses to submit to them. . . . The mind is not a cauldron in which certain ingredients simmer mechanically, so that a certain result can be expected. No; the Time-Spirit says a charm over the cauldron, and unborn shapes arise out of it; it is only a third-rate writer who can be analysed away into 'influences.'"

The juxtaposition of the articles on the two antithetical Victorians may have been accidental; but it remains a felicitous auxiliary of the above contention. Many of the "impersonal forces" acting upon Tennyson and Mr. Swinburne were identical; but the *Zeitgeist* has seldom evoked more dissimilar shapes from his cauldron. At heart, the late Laureate was in sympathy with the "stable, immemorial, dignified English society." His younger contemporary found his keenest life in the ringing revolutionary cry that centred about Mazzini. Tennyson was ever anxious to make the new wine of nineteenth century thought enter peacefully into the old bottles of accepted religion. Mr. Swinburne would not merely allow the old bottles to sink quietly into disuse, — he would burst them even dramatically, and would fairly bathe in the new wine as in his beloved sea. And so the contrast might be carried on, until the two poets should be seen in almost antipodean opposition. Such expressions as "a child of his age" or "an inevitable product of environment" have been thrown about most profusely since the application of science to literature; but they would seem to require pretty careful weighing if they are to retain much real meaning. And this is one of the principal values of such work as is contained in the present volume; for Professor Elton never loses sight of individual personalities in the influences operating upon them.

Furthermore, his estimate of these two makers of verse seems to us thoroughly sane, and as nearly adequate as the compulsory brevity of his treatment would permit. The almost reverent attitude toward Tennyson has made it not altogether easy to assert his weaknesses. The height of his purpose, the purity of his life, the quiet dignity of his individuality, the greatness of his character, united to make his beautiful poetry seem more nearly perfect than it was. But when all the garlands are bestowed, the fact remains that much of his work is marred by what the Germans call *Halbheit*. Compromise may have been the secret of England's parliamentary strength; but it is not the essence of final poetry. And this our author insists upon, without belittling the exceptional services of the poet or failing to applaud his wonderful achievements. Into his more detailed criticism we may not enter; but here, likewise, the scales are held in admirable balance.

To Mr. Swinburne's poetry we shall long turn for his young-hearted yearning toward beauty and his determined will to learn its meaning; for his unequalled voicing of the mysterious but inevitable *amor mortis* that

sways and perturbs every adolescent heart; for his desperate love of liberty and his moral passion for mankind, as seen in the poems of the Mazzini period. He has helped us more than any other modern Englishman to understand that "the emotions of fraternity and self-sacrifice and ultimate hope are the lyric poet's true material." Many who cannot love the soul of his poetry must admire the form in which it is embodied. The infinite musical resource of his metres is almost incredible. And yet, when all this is conceded, we may acquiesce in Professor Elton's judicial verdict that

"Much of Mr. Swinburne's song and lyric for twenty years has been performance rather than creation. No one else could write it; it is sincere; but it perishes like the scud or the cloud-wreath, in the act of formation. His true power during that long interval lies in prose and drama."

Even in moral feeling, as well as in effect, the rebellious poet might have gained if he could have escaped a certain lack of measure in assailing some of his favorite antipathies. As a caustic reviewer said some years ago, he might have been less bitter toward God and Mr. Gladstone. With his striking merits and defects before us, it would be unwise to hazard very confident vaticinations about his treatment at the hands of the future.

"The fame of a profuse and unequal and unresting writer has of necessity to wait longer than that of one who, like Dante Gabriel Rossetti, winnows his work and saves only that which possesses the utmost intensity and perfection, and who is thus his own anthologist. Yet the ultimate garland of the more spendthrift singer may prove to be not less in quantity, as it will certainly not rank lower in beauty of its own noble order."

In our present mood we should not hesitate to say that Mr. Swinburne will rank higher than his fellow-singer of the brotherhood; but the conservatism of the quoted verdict may be sounder, as it is certainly safer.

The other sections we must regretfully leave undiscussed. "Recent Shakespeare Criticism" and "Living Irish Literature" will particularly repay careful reading. "Colour and Imagery in Spenser" is by no means on a level with the other papers. Nor is "Literary Fame: A Renaissance Note" quite worthy of its best companions because of a little suggestion of "the thesis factory," albeit we should immediately add that the factory is of an exceptionally high type.

Professor Elton's style answers to the demands we have a right to make upon an able critic who occupies an important chair of English Literature. He never fails to write clearly; he is not afraid to write finely. Rarely is there any noticeable infelicity; but inasmuch as his ear is so thoroughly familiar with "Maud" we might have expected him to avoid such an annoying false echo as "that with which no fault can be found, except that it is faultlessly null." The slip would be negligible in a less competent writer, and the very fact of our mentioning it may indicate the paucity of vulnerable points. There is, however, a remote possibility of pedantry shadowed forth by the frequent use of proper adjectives or kindred devices. Thus, in six lines we have:

"Certainly Bruno's Platonism misses the note of chivalry. His Rabelaisian fulness of life, which utters itself in his spendthrift eloquence, carries him far from his contemporary Tasso. He lacks Shakespeare's conception of love, just as he misses the strain of saintliness that is heard in Spenser. Love to him is now a gaily Lampsacene appetite," etc.

But in the other essays this tendency is less marked, and inasmuch as the Bruno paper will be attractive primarily to the scholarly inclined, the trait is interesting rather than important.

To any reader who has followed this notice, it will be clear that we are inclined to place a rather high value upon this latest volume by Professor Elton. His traditions of literary criticism are the best; his appreciation of the growing importance of natural science in the literary field is significant of his keen and forward vision; his advocacy of comparative literature must win unhesitating approval; his outlook on life is clear and wide; his sympathies are at once advanced and catholic. It is not often that a collection of essays reprinted from contemporary magazines will be found to offer such satisfying mental pabulum.

F. B. R. Hellems.

Canada and the Thirteen Colonies.*

In the preface to his latest book, Professor Justin H. Smith refers to a criticism brought against his "Troubadours at Home," that he had taken pains to be "interesting," and to his own defence, that certain phases of his subject were essentially of such a nature that no account of them could be lifelike — that is to say, true — if it were not interesting. He anticipates a similar charge in the case of his present book, and repeats his former defence. "But," he adds, "the intention has been to keep the requirements of critical investigation steadily in mind, and accept literary elements only for their sound

*Our Struggle for the Fourteenth Colony: Canada and the American Revolution. By Justin H. Smith. In two volumes. New York: G. P. Putnam's Sons.

historical worth." Until one has read his book — that is, the book now under consideration — this use of the word "interesting" is puzzling. Thereafter, its application may be seen, but the term remains somewhat misleading. Surely no reviewer could wish the presentation of history to be anything but "interesting"? The point to which criticism was presumably directed in the "Troubadours at Home," and to which it is more definitely applicable in "Our Struggle for the Fourteenth Colony," is not the fact that Dr. Smith's treatment of his subjects has been made interesting, but rather the means by which that attractive quality was sought.

It is open to grave question if the "literary elements" invoked by Dr. Smith in the present instance are always marked by "sound historical worth." Even the undeniable charm of Parkman cannot blind us to the fact that occasionally his desire for a picturesque or effective background clashed with his stern devotion to historic truth. And where Parkman has stumbled, others are likely to fall. In his laudable effort to reconstruct an exceedingly interesting period of Colonial history, Dr. Smith has made large and constant demands upon his imagination; so much so that some of his chapters run perilously into the dangerous borderland between history and fiction, if they do not actually enter the territory of the latter. History is written nowadays for two fairly distinct classes — the general reader and the student. The man capable of satisfying both is a rare genius, born to the purple. The average historian who attempts to fill the double rôle, is doomed to failure. If content with the modest appreciation of students, he will build upon facts and facts alone, though there is no reason why his building should not be attractive and "interesting." On the other hand, if he aspires to the loud applause of the multitude, he is free to imagine his facts and build upon that airy foundation a glittering palace of words.

One must hasten to say that Dr. Smith cannot be classed, except to a limited extent, with the latter group of writers. In the main his work reveals the most painstaking study of original documents. It is, in all seriousness, a monument of patient research, and unquestionably throws a great deal of new light upon the history of the attempt to win Canada to the cause of the Thirteen Colonies. Where material was available in any form, Dr. Smith has spared no possible pains to get at it; and, with few exceptions, his interpretation has been all that the most exacting critic could demand. It is only where the documents were not available — where they had been lost, or had never existed — that he (one cannot but think unadvisedly) fell back upon his imagination, and created scenes, incidents, or statements which *might* have happened, but which there is no sufficient evidence to prove *did* happen. One need not go beyond the first few pages to find a case in point. The scene is the historic meeting in Faneuil Hall in February, 1775. The historian admits that "if any records of the session were kept, they have disappeared," but this does not prevent him from reconstructing the scene, most vividly and effectively. Each of the patriots is described with minute care — his character, appearance, the very clothes he wore; eloquent speeches are put into the mouths of these fathers of the Revolution, speeches built up from their recorded utterances on other occasions; and we are even told, with dramatic impressiveness, how each speech was received by the little audience. "Warming as he developed his ideas," says this daring historian, "Warren glowed before he was through like a coal from the altar; and the slender company thrilled profoundly with that sense of majesty and awful earnestness which never failed to make the assembly shiver," and so on. Then Adams spoke: "We are to be a nation and a great one. To be prosperous we must have an extensive trade. This will require a respectable navy. Our ships must be manned, and the source of seamen is the fishery. Nova Scotia and Canada would be a great and permanent protection to the fishery. And further, the possession of these territories would prevent any view of Britain to disturb our peace in the future and cut off an important source of corrupt British influence." From a foot-note we learn that "though this letter (the speech in Faneuil Hall in 1775 is borrowed — shall we say — from a letter of Adams to Cooper, dated April 29th, 1779) was written later, it *seems highly probable* . . . that it represents his views in 1775." The italics are the reviewer's. Dr. Smith even admits that "a few slight changes have been made," — in adapting the letter to the scenic requirements of Faneuil Hall. Now all this is very entertaining, and altogether calculated to stir the heart of the patriotic citizen, — but is it history?

Again one must say, in justice to Dr. Smith, that this highly imaginative style of narrative does not mark all the chapters of his book. The greater part of the second volume is sane history,

clearly and logically presented. One may not always agree with the author's conclusions, but one can always respect them as founded upon unquestioned documentary evidence. A little more reticence in the early chapters might perhaps have shorn the book of some of its picturesqueness, but would unquestionably have given it a more secure place in the literature of American history.

It remains to note the excellent make-up of the book, with its more than three hundred admirably-selected illustrations and numerous maps, and its exhaustive index — not the least of its many good qualities.

LAWRENCE J. BURPEE.

MYTH AND LEGEND IN JAPANESE ART.*

From whatever point of view Japanese works of art may be regarded, it is apparent upon even slight acquaintance that for full understanding some knowledge of their subjects is requisite. Not that this is necessary for appreciation of their beauty and artistic merit. These qualities, it cannot too often be pointed out, have nothing to do with the subjects as such, but with the treatment. They depend not upon whether the artist has chosen to depict one theme rather than another, but upon such considerations as space arrangement, the placing of the light and dark masses, the blending of all the various details of composition, drawing, and color, into an organic and harmonic whole. But who, after having lingered lovingly over a charming netsuke or sword guard, or having had his soul stirred by the exquisite beauty of a color print or of a kakemono painted by a great master, does not wish to know something about its subject? And this desire is heightened when it is perceived that these works are built upon a wide range of poetic conceptions, a world of historic and legendary incident, little explored as yet by Western students.

Hitherto the inquirer who has striven to penetrate into this fascinating realm has had to seek information in all sorts of out-of-the-way places, sometimes having his patience rewarded, but more often failing in his quest. For those unable to read Japanese books the principal treasury upon which they could draw has been that *vade mecum* of every collector for twenty years past, Dr. William Anderson's "Catalogue of the Japanese and Chinese Paintings in the British Museum," now long out of print and so scarce as to be hardly obtainable. Some store of knowledge is yielded by such books as Monsieur Bertin's "Les Grandes Guerres Civiles du Japon," Huish's "Japan and its Art," and the "Catalogue of the Tomkinson Collection," but they, too, are scarce, and the legendary lore they contain, though considerable, comprises only a small fraction of the whole body.

Very welcome, therefore, is the stout volume entitled "Legend in Japanese Art," in which Mr. Henri L. Joly has assembled a mass of legends, folk-tales, myths, proverbs, descriptions of religious symbols and of historical and fabulous personages and incidents, that far transcends anything heretofore available for reference. The book is the work of a collector who for many years has noted all the information he could gather concerning the objects in his own collection or those coming under his observation. In making the compilation, Japanese illustrated books have been freely drawn upon, and from them the author has obtained much material not previously printed in any European language. The result is a quarto of more than 450 pages arranged upon the plan of an encyclopedia, mainly under Japanese name headings, and containing over seven hundred half-tone illustrations and sixteen full-page process reproductions of color prints.

To the collector it is a book that cannot fail to prove indispensable. In the main it is accurate, the errors being few and of minor importance. The erratic spelling of Japanese words is, however, greatly to be regretted, since the forms used in a work of this kind are peculiarly liable to be copied by other writers. No definite system of phonetic transliteration has been followed. Any pretense to completeness is frankly disclaimed by the author. There are, indeed, some notable omissions, — as for instance the story of the mendicant priest Seigen, and that of Ushiwaka and the Princess Jorurihime, so often utilized by the print designers. And there is occasional mention of things that are left without explanation. More than once there is reference to the Ushi toki mairi (more properly, Ushi no toki mairi) or "envoûtement at the hour of the ox," but strangely enough no account is given of this interesting superstitious rite or incantation not infrequently practiced by the Japanese in olden times in the hope of casting a spell upon an

*LEGEND IN JAPANESE ART: A Description of Historical Episodes, Legendary Characters, Folk-Lore, Myths, Religious Symbolism, Illustrated in the Arts of Old Japan. By Henri L. Joly. Illustrated. New York: John Lane Company.

enemy or rival. The most serious shortcoming is the lack of a full index with ample cross references. The alphabetical arrangement, and the long list of emblems and attributes with which the book opens, though designed to obviate the need for this, accomplish the purpose insufficiently, as the reader soon discovers.

For the student of folk lore the book also offers much of interest. Many of the tales are highly entertaining. We read, for example, of Genshiki, one of the "Seven Worthies of the Bamboo Grove," who could turn the white of his eyes to those he hated and the blue to those he loved, and who "boated up the Milky Way up to the haunts of the Spinning Maiden," daughter of the Sun. The sages were indeed a marvellous lot of beings. The story of the famous journey of Chang K'ien, which is related by Mr. Joly, may be quoted here as furnishing a curious analogue of that just mentioned.

"Chang K'ien travelled for seven days and nights up the yellow river discovering vine trees, and meeting all the animals of Chinese Mythology: the huge tortoises, the tiger, seven feet long and a thousand years old, quite white, . . . the blue storks, sacred attendants of Seiobo, the *Kwei* or cassia tree of immortality, ten thousand feet high, the flaming fruits of which are more powerful than the peaches of Seiobo, conferring everlasting life to whoever eats them; he saw the hare which lives in the moon, and the old man who binds lovers' feet; finally on the seventh night he noticed that there were no stars reflected in the waters. The following morning, near the sources he saw a woman dressed in silver cloth on which were embroidered figures of stars, and who was weaving the net of the Zodiac. He enquired what was her name and what was that place, but she only showed him her radiant shuttle, telling him to refer the matter to the astrologer on his return. This worthy told him that no doubt he had been as far as the star Chih Nu, the spinning maiden who, on the seventh night of the seventh month is allowed to cross over the milky way, to meet her lover, K'ien Niu, passing over a bridge of magpies (some others say of red maple leaves), and that in fact referring to his observations, he had at that very same date noted a shooting star passing near Chih Nu. He had therefore travelled the whole length of the yellow river as far as the Milky way, which continues it into heaven, as decreed by Nu Kwa."

Naturally, in a book composed of many detached items some are treated with much greater fulness than others. The abundant illustrations, chiefly of netsuke, sword guards, inro, and ivories, will be highly appreciated by all who have occasion to consult this very useful book, but it is a pity that so many of the colored plates should be given over to reproductions of unimportant prints by Kuniyoshi when works by much greater artists were available.

FREDERICK W. GOOKIN.

SIGNS OF RELIGIOUS UNREST.*

The historian of the future, discussing civilized man of the twentieth century, will certainly record this period as one of transition. Whether we think of matters sociological or psychological, whether of the structure of society or the less tangible but no less important fabrics of the mind, no matter what we hope or wish, we can rest assured of one thing — that there will be change. To those who love the old and fear the new, it often seems as if the end were near. Even the ardent radical cannot resist an occasional sigh of regret, as the old landmarks, so familiar and once so well-beloved, slowly disappear. In religion, it is perhaps true that the majority of the old school do not see the advancing tide. Religious faiths have always been attacked by the enemies of God; is He not still able to defend them? The point overlooked is, that the so-called enemies are themselves representatives of the Almighty, and have, if they tell the truth, the latest advices from that quarter.

That interest in religion itself has not departed, the vast flood of literature on that topic sufficiently proves. These books are not written, printed, and bound, merely to ornament the shelves of booksellers. Readers they must have, — eager, numerous, perhaps not overdiscriminating readers; for, to tell the truth, many of the books are poor things. It is at first difficult to understand why the religious public seem to prefer an infinite variety of works of mediocre quality to a few of real excellence; but perhaps it merely indicates a variety of tastes, and a desire to view matters from several different angles, — and these, so far, are good signs. The authorship of the works is also significant. In these days of commercialism, we expect to see everything produced with an eye on the market-place; but it must be said for our religious writers, from the wisest to the most absurd, that they are as a class obviously altruistic, bent upon flinging their message to a needy world. So much goodwill cannot go for naught.

Three diverse works, now before us, have prompted these remarks. Dr. Crapsey, whose point of view is not unknown to the public, describes the fall of the dogmatic system and

* THE RE-BIRTH OF RELIGION. By Algernon Sidney Crapsey. New York: John Lane Company.

THE CHRIST THAT IS TO BE. By the author of "Pro Christo et Ecclesia." New York: The Macmillan Co.

WHAT IS RELIGION? By Wilhelm Bousset. Translated by F. B. Low. New York: G. P. Putnam's Sons.

the re-birth of religion in a freer age, under the guidance of the intellect. This is his theology:

"God is to us the sum of the forces of the universe; to men of old he came now and then, he is with us all the time. He is the ceaseless energy from whom all things proceed; he makes the outgoings of the morning and evening to praise him; he sorrows over withered grass and notes the fall of the sparrow; he regards the complaint of the poor and his eyelids try the children of men; to know him is eternal life, and to serve him perfect freedom. . . . Man can become man only by making himself one with God. And it is in the strength of his divinity that the man of the human ideal and the man of the social order is to preach his Gospel to all peoples and bring all nations into the obedience of the Faith."

In another place we find this:

"Not only do we have in the new dogmatic the friend God of Abraham, and the righteous God of Isaiah, and the Father God of Jesus; but we have also the Infinite God of Copernicus and Bruno, the law-making God of Kepler and Newton, and the working God of Darwin. . . . The God of Darwin . . . is the God who does things, the God who experiments, who is not afraid to soil his hands in the clay."

Various elements of the old dogma, such as those of exclusive salvation and of hell, are not merely discarded, but are vigorously condemned as immoral. The author is as sure of his ground as he is earnest and courageous, and we cannot otherwise than wish him well; but at several points we find ourselves asking whether we are not escaping from one crassness to fall into another. The Catholics, with all their faults, have a certain justification for their institution of the confessional. Our God, if he is truly ours, must of necessity stand for something else than the noise and flurry of the outside world. In a philosophical sense, he may be everywhere; but for practical purposes he comes in through a small door in our most private room, and we see him alone.

"The Christ That is to Be" is an attempt to formulate the real gospel of Jesus, and to consider how it may be applied to the modern world. The author's sympathies are largely with the past, and at the same time his keen interest is in developing for the future such fruits of the past travail of mankind as may prove most useful. He would not break with the Church, for that has held the thread of Christian thought along the ages; but he would see the Church develop in the spirit of Jesus to meet new needs. Perhaps the following passage is as eloquent of the writer's attitude as anything in the book:

"We have certainly made progress in knowledge. Everyone who believes that good lies at the heart of things must believe that this progress is real and, even if chequered, will be continuous. At the same time we know that at the beginning and at the end of every known sequence of fact or thought lies the unknown. Different epochs produce different theories with regard to the borderlands of knowledge; farther off there is not even theory to support thought. It is only those who lack the power to learn from history who think that the tendency of thought for one age, although pointing for some time in one direction, necessarily points to finality. Our progress is rather to be observed in the ceaseless shifting of opposing races and schools. The progress of our knowledge is like an apocalyptic vision; always, everywhere, we have doctrine warring against doctrine and theory against theory, men's hearts failing them because the very foundations of their thought are shaken. In the gloom of each conflict, to some God seems gone from heaven; the periodic pulse of things, by which order is held out of chaos, beats low, and parts of knowledge that seemed as steadfast as the stars in the firmament are lost. That which emerges out of the din and darkness is the wiser man, not with higher powers but with wider opportunity. He knows that if he goes backward he fails. He must press forward; yet, as he goes, something in the creeds that he thinks to be dead rises and meets him after many days, like a child advancing from the dawn of the morning" (pp. 195-196).

Professer Bousset, of the University of Göttingen, has much in common with the writer of "The Christ That is to Be." He also would test modern Christianity by the teachings of Jesus, and would ally himself with the communities which hold the thread of Christian tradition. At the same time, he does not shrink from the consequences of modern thought. Thus, he says:

"We no longer hold the belief that Jesus was absolutely different from ourselves — He heaven-born, we earth-born. Rather, we say that His figure is the noblest and the most perfect that has been granted to humanity on its long journey from the lower stage to the higher. He is the goal of our existence, the leader of our life, to whom no other leader is comparable" (p. 279).

T. D. A. Cockerell.

Briefs on New Books.

A doctor's diversions in essay-writing.

Going for his title to old John Gower and Sir Thomas Browne, the anonymous author of "Confessio Medici" (Macmillan) has put together a little volume of medico-philosophical essays that are as bright and good in their way as the spare-hour diversions of that famous Edinburgh author-physician whose published correspondence has recently revived his memory, or even as the genial talk "over the tea-cups" of another doctor-essayist and poet still nearer and dearer to our hearts. But this other book-writing healer of the sick refuses to take himself in the least seriously as a man of letters; he will not even let us know his name or anything about him, except that he is a practicer of medicine and the author of an earlier volume, "The Young People." To the

earnest doctor anything like pride of authorship is a mere superfluity of vanity. "The problem of lives exalted, or sunk, or messed away, knocks at his heart. Let other young men write lurid little books, and tear the veil from the obvious, and be proud of that achievement: what are they to him, who entertains daily, as a matter of course, both Hell and Heaven?" In reading these richly suggestive essays on "Vocation," "Hospital Life," "The Discipline of Practice," "The Spirit of Practice," "Retirement," etc., one is again incidentally reminded of the great and increasing vogue, among those of psychological or philosophical bent, of that former professor of psychology and present teacher of pragmatism, Dr. William James. The author of "Confessio Medici" is evidently one of his most appreciative readers: he calls him "the wisest of her [*i.e.* psychology's] servants," and likens him to Socrates for simplicity of style. One piece of excellent advice that the essayist gives to young practitioners is a little hard to follow: he urges them to add to their professional equipment, at the outset, a serious illness or surgical operation, or both, that they may the more sympathetically treat their future patients. One cannot at will develop a malignant tumor or other life-threatening excrescence; but how would it do for every medical student, just before getting his diploma, to go to the hospital and be de-appendicized? The operation is now fairly safe, and the vermiform appendix would certainly never be missed. Every page of the book, let us say in conclusion, is good reading, whether the reader be doctor or patient, or neither. The writer's style will delight the connoisseur. We cannot refrain from giving a random illustrative fragment out of the essay on "Hospital Life." The London hospitals, declares the author, "ought to work together, abandon competition, break their distinctive idols, throw open their sacred groves, and pool their patients. That would be a new version of the story of Bethesda: and the waters of that pool would indeed be troubled."

The ubiquitous and nefarious Mosquito.

The art of preventive medicine owes much of its success in recent years to the patient work of naturalists who have unravelled the secrets of the habits and life-histories of those insects which have become notorious as transmitters of disease to mankind. Of all the offenders of this ilk, none has more to account for than the ubiquitous mosquito. His name, moreover, is legion; or, in more exact phrase, there are nearly a hundred known species in the United States which Miss Evelyn Groesbeeck Mitchell records in her treatise on "Mosquito Life" (Putnam). This author's book is based upon the extensive observations of the late Dr. J. W. Dupree, the physician-naturalist of New Orleans. Miss Mitchell was engaged as artist-entomologist in making the illustrations for a work upon this subject which Dr. Dupree had in preparation at the time of his death. She has completed the work, and included in it some of her own later studies made while completing a monograph on the group for the Carnegie Institution of Washington. The book is replete with information concerning the mosquitoes of the United States, especially those of New York, New Jersey, and Louisiana. The anatomy of the adults, larvæ, and pupæ is described, and an illuminating account of their habits, flight, and breeding-places is given in detail. The relation of mosquitoes to malaria, yellow fever, elephantiasis, and other diseases, is treated in a popular way, and a description of the means of control of these pests is supplemented with an account of their principal enemies. The most original material in the book is to be found in the notes on the common species of this country, which constitute a considerable portion of the book, and are amply illustrated. There is an excellent chapter on laboratory methods, which will be useful to teachers of nature-study classes; while the keys for the identification of adults, eggs, larvæ, and pupæ will be of service to all who study mosquitoes. The drawings would have been more useful if magnifications had been given, and more acceptable from a technical point of view if more contrast had been employed, and if the direction of lighting had been consistently used, at least in contiguous drawings.

The new view of the personality of Wordsworth.

Almost immediately upon the death of Wordsworth, in 1850, biographers set themselves at work to give some account of his life and personality. They strolled through the Lake Country and collected a large amount of anecdotes and traditions from those who remembered him, especially from his neighbors among the yeomen and peasants. To them Wordsworth had seemed a queer, uncanny, half-daft old man, who went muttering and "booing" about the country, reciting and composing verses that to them were naturally unintelligible. A prosaic world, being ever ready to depreciate what it does not comprehend, accepted the rustic estimate, and created an image of a solitary, self-absorbed, rather repellant personality, with affections so dormant as to be scarcely human. Even those who loved Wordsworth's verse felt some need to apologize for his unloveliness as a man. In the present generation, however, a truer and saner way of reconstructing Wordsworth's personality has been adopted. Instead of inquiring of persons who knew only his exterior, who were incapable of understanding his real nature, his later biographers have searched among family letters and the records of his more cultured acquaintances and friends for contemporary evidence of that "best portion of a good man's life, his little, nameless, unremembered acts of kindness and of love." Now, at last, we realize that Wordsworth was a man of a warm and affectionate heart, the cordial host of an uncommonly hospitable home, the acknowledged centre of a devoted circle of friends, a gracious personality of whom we can scarcely hear too much. One of the latest and best of this class of biographers is Mr. David Watson

Rannie, the author of "Wordsworth and his Circle" (Putnam). Delightful indeed is the company in which we here find ourselves, — for this circle includes not only near neighbors of Wordsworth, like Southey and Samuel Clarkson, but a long list of others like De Quincey, Scott, Coleridge, and Lamb, who for longer or shorter periods came to the region, drawn by the charm of Wordsworth's personality as well as of his poetry. Not the least original and brilliant chapter of this book is the one devoted to Wordsworth's "Fellow-Workers in Romanticism" —Byron, Keats, and especially Shelley. The author takes "Alastor" and the "Hymn to Intellectual Beauty" and sets them by the side of "The Prelude" and "Tintern Abbey," to prove that both authors felt much the same need and supplied it in much the same way. Yet fancy the consternation of both, if either had been compared with the other in his own lifetime!

The latest word in Botany.

Dr. C. C. Curtis, of Columbia University, presents a pleasant summary of modern botany, in his volume entitled "The Nature and Development of Plants" (Holt). For once, we have a book about science and scientific research which is withal not a text-book, has no reference to laboratory or class-room, but is simply a book to be read or consulted as occasion or inclination may suggest. While the story is, of course, in its broader outlines old and to some extent familiar, nevertheless we have on almost every page sentences that represent the latest phases of theory and research. The first section of the volume dealing with the nature of plants is in this regard especially to be commended. The author, meanwhile avoiding the more technical sides of his subject, carries his argument forward in a style so clear and simple that the most inexperienced reader may easily follow the fascinating story. In these restless days, nearly every book of science is old almost before it leaves the binder. Possibly anticipating such a possibility, our author presents some conclusions which present knowledge does not entirely justify. For instance, few botanists would be inclined to rank transpiration as a leaf-function comparable to photosynthesis. Again, while bacteria are no doubt causally related to several forms of infectious disease, it is by no means equally certain that certain other diseases, specifically small-pox and hydrophobia, "are due to a low order of microscopic animal life." The organism to be associated with small-pox is yet to be discovered. The volume is handsomely printed, and abounds in carefully-drawn and in most cases original illustrations.

Adam Smith in the light of modern sociology.

A new and illuminating view-point gives value to Professor Albion W. Small's treatise on "Adam Smith and Modern Sociology" (University of Chicago Press). To those who have been accustomed to regard "The Wealth of Nations" as a brilliant if somewhat provincial study in pure economics, or, on account of its "labor-cost theory," as a possible point of departure for Marxian socialism, it will be a mental leap to Professor Small's contention that the famous work should be studied only in its correlation to sociology. Adam Smith's "Theory of Moral Sentiments," says Professor Small, is an attempt to state life in large moral terms, from which "The Wealth of Nations" is merely a technological excursus. It is a treatise entirely responsible to a moral philosophy which takes into account all human activities. Adam Smith, however, in spite of his admirable concreteness, inconsistently used in his reasoning both the inductive and deductive methods; and occasionally his conclusions were obscured. The result was that his successors fell from his high level of thought, where his broad vision comprehended the relation between economic and sociological thinking, and economics developed as a science of things independent of human relations. To repair this divergence, as he believes it to be, Professor Small presents his study in "Sociological Methodology," and analyzes in some detail "The Wealth of Nations," showing where its author is strictly technological and where he touches upon "the larger science of sociology." With this new light turned on the subject, old students of Adam Smith will find fresh food for reflection, and those unacquainted with the great scholar will be fortunate in approaching him through Professor Small's scholarly and philosophical introduction.

A Bishop of the Southern Confederacy.

Richard Hooker Wilmer, Second Bishop of Alabama, occupied a unique position in the American Episcopate. He was the only Bishop consecrated in the Protestant Episcopal Church in the Confederate States of America, which in the years 1861–5 maintained an organization separate and distinct from the Protestant Episcopal Church in the United States. Having followed the fortunes of the Southern Confederacy, he and his clergy were, at the close of the Civil War, under General Orders No. 38, forbidden by the Federal military authority to preach or perform divine service until they should "give evidence of a patriotic spirit, by offering to resume the use of the prayer for the President of the United States and all in civil authority." So he was "the man upon whom, in the providence of God, it devolved to make the fight in these United States for the independence and supremacy of the Church in things spiritual." Hence the life of this man, which closed June 14, 1900, in the eighty-fifth year of his age, is of far wider than diocesan interest. It is a contribution to the history of the Church and of the country. The Bishop will perhaps be best remembered, among those who knew him, for his quickness at repartee and his incisive humor — his "naturally destructive wit," which, happily, he held under restraint, and bent "not to self-pleasing, but to the advancement of the cause of Christ." These qualities should serve to make his biography unusually readable. Fortunately, the Reverend Walter C.

Whitaker was the man chosen to prepare it. Mr. Whitaker not only knew the Bishop well, and served under him for many years, but in a former literary adventure, the "History of the Diocese of Alabama," he proved his ability and his sense of proportion; and the result of his present undertaking, in an octavo of 317 pages, is not only a strong portrait of a strong character, but also a valuable contribution to American biographies. (George W. Jacobs & Co.)

A storied Scottish river.

With its many colored plates from the paintings of Mary Y. and J. Young Hunter, adequately accompanied by Mr. Neil Munro's descriptive text, "The Clyde: River and Firth" (Macmillan) is at once a beautiful and a readable volume. Mr. Munro protests strongly against the popular misconception of the great Scottish river, which ignores all its claims to romantic beauty and regards it as a mere "drudge of commerce," — the "scullery maid of Glasgow." The Clyde, he explains, is like the Thames in being not one river but three, — mountain stream, turgid river of commerce, and splendid island-dotted firth. It is manifestly unfair to disregard everything but the "prosaic and squalid interlude" of mile-long docks and vast ship-yards, where all the navies of the world come and go. Even this part of the Clyde is not without charm for Mr. Munro, though he admits that the time to see it is at night. But above Glasgow anyone must acknowledge the loveliness of the Lowland scenery; and the grandeur of the Firth of Clyde is also beyond dispute. Like all the rest of Scotland, Clydesdale is rich in legend and ballad-lore, much of which Mr. Munro weaves into his narrative. He is also enthusiastic over the fishing afforded by the upper river-reaches and the yachting on the Firth, and is not above indicating the sea-side villages with special attractions for the summer "tripper." There are also special chapters on Glasgow, Lennox, and Greenock. The artists, on the other hand, keep rather strictly to the river and the firth, showing them, however, in many phases of beauty and picturesque grandeur. Between pictures and text we are fully convinced that Mr. Munro is not far wrong in calling the Clyde "the most astonishing, beautiful, and inspiring of Scottish water-ways."

Charming essays by an English naturalist.

A group of nearly a score of essays, by Mr. John J. Ward, published originally in English periodicals, has been reprinted, with revised letter-press and additional illustrations, under the title "Some Nature Biographies" (Lane). Although they deal with the observations and experiments of a naturalist in English woods and fields, they are of interest to American readers, not only because of the painstaking care with which the author has gathered his facts and his illustrations, and the pleasing manner in which he has related them, but also because of the fact that some of the chapters — for example, that on the life-study of the jelly-fish, the ones recording the revelations which the microscope makes of opening buds and falling leaves and the interesting shells of the lowest forms of life, and the story of a piece of coal — have no limitations of locality to circumscribe their interest. Even the beautifully illustrated chapter giving the life-histories of various English butterflies, in word and picture, from the egg to the adult, is not without value to those who wish to follow in like sequence the history of our American insects. The illustrations are in the main of unusual excellence. The book closes with twelve finely executed half-tones showing the wax and wane of the seasons in a typical English landscape.

BRIEFER MENTION.

A little book of "Selections from Chaucer," edited by Dr. Edwin A. Greenlaw, is included in the "Lake English Classics" of Messrs. Scott, Foresman & Co. We are given the Prologue, four Tales, and a group of lyrics. There are also notes, glossary, and introduction. The book is very well put together for its educational purpose.

"A Hundred Great Poems," selected by Mr. Richard James Cross, make up a neat little book published by Messrs. Henry Holt & Co. It would be rash to call these the "greatest" English poems, and some of them are not "great" in any sense, but they are all good poetry, and that is as much as the purchaser of any book with such a title has a right to expect.

"Heroines That Every Child Should Know" is a new volume in the series that already includes many other sorts of things that children should know (but generally do not), published by Messrs. Doubleday, Page & Co. It is prepared under the co-editorial supervision of Mr. H. W. Mabie and Miss Kate Stephens. The heroines range all the way from Alcestis to Florence Nightingale.

The sonnets of Longfellow are presented by Messrs. Houghton, Mifflin & Co. in a graceful little volume that every lover of the poet will wish to possess. Mr. Ferris Greenslet is responsible for the arrangement and the introduction. Besides the regular edition, two hundred and seventy-five copies have been printed on handmade paper, in the interests of the collector and those who may care to give the volume a permanent binding for the library.

"Minor Poems of Michael Drayton," chosen and edited by Mr. Cyril Brett, and "Shakespeare's Sonnets and A Lover's Complaint," with introduction by Mr. W. H. Hadow, are two new volumes in the "Tudor and Stuart Library," issued by Mr. Henry Frowde. Accurately reproducing, as they do, the original texts, the volumes of this series are almost indispensable to the literary scholar; while the lover of fine bookmaking cannot but delight in their beautiful external form.

Under the editorship of Mr. Daniel O'Connor, a series of "Classiques Français Illustrés" has been inaugurated by Messrs. Bell & Sons (New York: Macmillan). The first volume, containing George Sand's "Les Maîtres Sonneurs," is provided with a preface by M. d'Emile Faquet and numerous illustrations (both in color and black-and-white) by M. V. Wheelhouse. The series should make a strong appeal to those who like their French texts in worthier and more substantial form than the usual Paris editions.

Notes.

Miss Elisabeth McClellan, author of "Historic Dress in America" (1607–1800), is now engaged upon a second volume to be issued under the same title, which will cover the period from 1800 to the present time.

A special souvenir edition of Maeterlinck's "Pelleas and Melisande" is in preparation by Thomas Y. Crowell & Co. The book will be profusely illustrated with scenes from Debussy's opera, and will contain a critical introduction by Mr. Montrose J. Moses.

"The Comments of Bagshot," by Mr. J. A. Spender, editor of the "Westminster Gazette," will be published in this country by Messrs. Henry Holt & Co. "Bagshot" is an amiable recluse in the English Civil Service who comments genially on pretty nearly everything from riches and socialism to death and immortality.

"The Tempest" and "As You Like It" are two volumes in the "Lamb Shakespeare for the Young," which is a special section of the general "Shakespeare Library" now appearing under the American imprint of Messrs. Duffield & Co. Lamb's prose, with bits of real Shakespeare interspersed, is the plan of these charming little books.

The early publication of M. Gabriel Compayre's volume on Montaigne, by Messrs. Crowell & Co., will complete a series of notable volumes on pedagogy by this famous French educator. The series is known as "Pioneers in Education," and includes volumes on J. J. Rousseau, Herbert Spencer, Pestalozzi, Herbart, and Horace Mann.

"Popular Participation in Law Making," by Judge Charles Sumner Lobingier, lately of the Nebraska Supreme Court, and now United States Judge in the Philippines, is announced by The Macmillan Co. In this book Judge Lobingier traces the growth of the popular demand for opportunity to act directly in civic affairs without intervention of delegates or middlemen.

Two German texts published by Messrs. Henry Holt & Co. are the following: "Das Fräulein von Scuderi," by E. T. A. Hoffmann, edited by Professor Gustav Gruener; and "Die beiden Freunde," a tale by Count Helmuth von Moltke, edited by Dr. Karl Detlev Jessen. From Messrs. D. C. Heath & Co. we have Riehl's "Burg Neidek," edited by Professor J. B. E. Jones; and Heine's "Die Harzreise," edited by Professor B. J. Vos.

The "Turk's Head Edition" of Oliver Goldsmith's works, which Messrs. Putnam's Sons will publish this Spring in ten octavo volumes, will present Goldsmith in complete and trustworthy text, based upon Peter Cunningham's edition. Mr. Horatio Sheafe Krans has provided a biographical and critical introduction, and there will be eighty full-page illustrations in photogravure from original designs by Mr. Frederick Simpson Coburn.

Almost simultaneously with the publication of the English version of Carl Ewald's novel, "The Old Room," comes the news of the death of the distinguished Danish author. Ewald is best known to American readers by "Two Legs," one of a long series of whimsical fairy-tales, and "My Little Boy," a perfect idyl of childhood, full of subtle psychology and mystical charm. In his own land Ewald's work has long been thoroughly appreciated, and it is well known in other countries of Europe, America having been rather behind hand in recognizing his delightful originality.

During the present year Messrs. Scribner's Sons will publish a new single-volume "Dictionary of the Bible," edited by Dr. James Hastings, whose five-volume dictionary is recognized as the leading work of its kind. Every article has been specially written for this work, which is not in any sense an abridgement of the larger one. The authors have been chosen with as much care as the authors of the large dictionary, and with more experience; so that the average of scholarship will be, if anything, higher.

Of foremost interest among the latest issues in Mr. Henry Frowde's excellent series of "World's Classics" is the volume of Cowper's letters, to which Mr. E. V. Lucas contributes a pleasant introduction. Mr. Lucas also edits Jane Austen's "Emma"; and Mr. Austin Dobson performs a similar office for Reynolds's "Discourses." Besides these, there are the fifth and sixth volume of Edmund Burke's writings, completing the set; and the second volume of Browning's poems.

The first volume of the new edition of the "Dictionary of National Biography" has just been published simultaneously in England and America (The Macmillan Co. being the American publishers), and it is promised that a new volume will appear each month until the twenty-two volumes are out. The original edition was in sixty-six volumes, and was published at more than three times the price of the present edition. Furthermore, the new edition has been corrected and some of the bibliographies have been revised, so that it is really preferable, both on account of accuracy and the amount of shelf-room required, to the original issue.

Two books announced for early spring publication by Messrs. George W. Jacobs & Co. should be of especial importance to the student of archæology and to the general reader interested in this subject. One is entitled "Archæology and False Antiquities," and recounts some of the attempts made to palm off forged antiquities upon the unsuspecting relic hunter. The second book, "Celtic Art in Pagan and Christian Times," deals with the various manifestations of the art of the Celt, as revealed in architectural construction and applied design, before the Anglo-Saxon set foot on British soil.

"The Bibliophile" is the title of a new monthly "magazine and review for the collector, student, and general reader" just projected in London. A strong array of contributors is presented in the first number, including Mr. G. K. Chesterton, Mrs. Arthur Bell, and Dr. A. W. Pollard; and there are numerous illustrations, including several in color. It is a pity that this first number should be marred throughout by wretched proof-reading; as the class to which the magazine makes its especial appeal is, or should be, the most exacting on such points. But notwithstanding this defect, "The Bibliophile" should have a cordial welcome from every book-collector.

Edmondo de Amicis, who died last month at Bardighera in Italy, was one of the most widely read among Italian authors, both in and out of his own country. His education was military, and his first book, published in 1869, before he had retired from active service, was a volume of short stories of army life. The instant success achieved by these sketches seemed to warrant the gratification of the young author's taste for literature and for travel. He journeyed to many lands and recorded his impressions so charmingly, — with the same delicate understanding and quick sympathy that had distinguished his first effort, — that his travel

sketches speedily became text-books in many different languages. Half a dozen stories, also, followed his first, and were very popular. His later years have been given over to the study of educational and ecopomic questions, and his recent works indicate a decided leaning towards socialism.

The only Spring publication from Messrs. Houghton, Mifflin & Co.'s department of Riverside Press Editions will be a "Bibliography of Ralph Waldo Emerson," by Mr. George Willis Cooke. The Press now has in hand two large undertakings: an augmented English edition of Bernard's Life of the great Renaissance designer and printer, Geofroy Tory, elaborately and profusely illustrated; and a sumptuous folio edition of Dante's "Divina Commedia," to contain both the complete Italian text and Professor Charles Eliot Norton's prose translation, and to be embellished with drawings from the rare designs of Botticelli. The "Geofroy Tory" will be published in the Autumn of 1908, and one or two other small books of interest may be expected about the same time. It is hoped that the Dante will be ready for publication in 1910.

Announcement of what Messrs. Houghton, Mifflin & Co. characterize as their most important publication in several years has just been made. This is a large-paper edition, in twenty-five volumes, of the complete writings of George Eliot, prepared upon a new plan with many unique features. "The underlying principle is that the reader's enjoyment will be increased a hundredfold if he knows the author intimately. The edition therefore will be fully equipped with the material necessary to such an acquaintance. All of the author's earlier books were based to a large extent upon real scenes and characters, but the facts have not been generally known. By sending a special representative to visit these scenes and make personal investigations, a large amount of new and interesting information has been obtained, resulting in a collection of photographs of the scenes that were in the author's mind when she wrote these novels. It was learned that many of the characters were taken from life, and portraits of many of these persons were obtained All these photographs are made valuable to the reader by a series of explanatory notes on the illustrations. The edition will contain the best collection of portraits of George Eliot ever brought together. There will be also two interesting portraits of Mr. Lewes, and photographs of the birthplace of George Eliot, Griff House where she spent her girlhood, the various schools which she attended, and the different homes of her later life. In the volumes where the author does not write of real scenes the illustrations are by distinguished English artists, including Mr. Charles E. Brock, Mr. Fred Pegram, Mr. H. M. Paget, Mr. A. S. Hartrick, and Mr. Ambrose Dudley, besides reproductions of some charming water-colors by Mrs. Patty Townsend Johnson, who was living in the George Eliot country at the time the novels first appeared. Introductions have been prepared for all the different novels setting forth in detail the circumstances under which they were written and all the information which the reader should have to appreciate fully their purpose. Mr. Cross's biography, made up very largely from the author's own journals and letters, will be included to give the reader a still more intimate acquaintance. One entire volume of the edition will be devoted to material written by George Eliot but never before published in a collected edition. The text will be printed from plates especially made for this edition from entirely new type."

Announcements of Spring Books.

The titles contained in the following list were received too late for inclusion in our regular Spring Announcement Number of March 16.

BIOGRAPHY AND MEMOIRS.

A Princess of Intrigue, Madame de Longueville and her Times, by H. Noel Williams, 2 vols., illus., $6.50 net. — The Life of Goethe, by Albert Bielschowsky, trans. by William A. Cooper, Vol. III., illus., $3.50 net. — Memoir Series, new vols.: George Villiers, First Duke of Buckingham, by Philip Gibbs, illus.; A Star of the Salons, Julie de Lespinasse, by Camilla Jebb, illus.; each $3.50 net. — The Boyhood and Youth of Goethe, comprising the first eleven books of his Autobiography, 2 vols., $2.50. — Heroes of the Nations, new vol.: Charles the Bold, Duke of Burgundy, by Ruth Putnam, illus., $1.35 net. (G. P. Putnam's Sons.)

Letters and Literary Memorials of Samuel J. Tilden, edited by John Bigelow, 2 vols., $6. net. (Harper & Brothers.)

Nelson's Lady Hamilton, by E. H. Moorhouse, illus., $3. net. (Brentano's.)

HISTORY.

New York of Yesterday, by Hopper Striker Mott, illus., $10. net. — Letters of Cortes to the Emperor Charles V., translated and edited by Francis Augustus McNutt, limited edition, 2 vols., illus., $10. net. — The Palaces of Crete and their Builders, by Angelo Mosso, illus., $5.25 net. — South America on the Eve of Emancipation, by Bernard Moses. — The Romance of History Series, first vol.: Elizabeth and Philip, or the whole story of the Spanish Armada, by Martin Hume, illus., $4. net. — The Journal of the Constitutional Convention of 1787, by James Madison, edited by Gaillard Hunt, $3. net. — Mirabeau and French Revolution, by Fred Morrow Fling, in 3 parts; Part I., The Youth of Mirabeau, illus. — The Story of the Nations series, new vol.: The Roman Empire, by H. Stuart Jones, illus., $1.35 net. — Rhode Island, its making and its meaning, by Irving Berdine Richman, new edition in 1 vol., with map, $2.50 net. (G. P. Putnam's Sons.)

Famous French Salons, by Frank Hamil, illus., $3.50 net. (Brentano's.)

Motley's Dutch Nation, edited by William Elliot Griffis, illus., $1.75. — A Short History of Our Own Times, by Justin McCarthy, revised edition, $1.50 net. (Harper & Brothers.)

GENERAL LITERATURE.

The Cambridge History of English Literature, edited by A. W. Ward and A. R. Waller, Vol. II., To the End of the Middle Ages, $2.50. — Popular Tales from the Norse, by George Webb Dasent, $2.50 net. — The World's Orators, edited by Guy Carleton Lee, 10 vols.; each, with frontispiece, $1.50. — Four Victorian Poets, by Stopford A. Brooke, $2. net. — Shelburne Essays, fifth series, by Paul Elmer More, $1.25 net. — The Twentieth Century American, by H. Perry Robinson. — The Writings of James Madison, edited by Gaillard Hunt, Vol. VIII., to subscribers for the set, $5. net. — The Writings of Samuel Adams, edited by Harry Alonzo Cushing, Vol. IV., to subscribers for the set, $5. net. (G. P. Putnam's Sons.)

The Standard of Usage in English, by Thomas R. Lounsbury, $1.50 net. (Harper & Brothers.)

Things Worth While, by Thomas Wentworth Higginson, 50 cts. net. — The New Humanism, by Edward Howard Griggs, new edition, $1.50 net. (B. W. Huebsch.)

Drama and Life, by A. B. Walkley, $1.75 net. (Brentano's.)

BOOKS OF VERSE.

The Duke of Gandia, by Algernon Charles Swinburne, $1.25 net. (Harper & Brothers.)

Songs After Work, by Louis J. Magee, $2. net. — Narcissus and other poems, by Grace Denio Litchfield, $1. net. — An Earth Poem and other poems, by Gerda Dalliba, with introduction by Edwin Markham, $2. net. (G. P. Putnam's Sons.)

The Jesters, by Miguel Zamacois, $1. net. — The Book of Georgian Verse, edited by William Stanley Braithwaite, $2. net. (Brentano's.)

FICTION.

Fennel and Rue, by William Dean Howells, illus., $1.50. — Santa Lucia, by Mary Austin, $1.50. — Seraphica, by Justin H. McCarthy, $1.50. — The Barrier, by Rex Beach, illus., $1.50. — The Golden Ladder, by Margaret Potter, $1.50. — The Judgment of Eve, by May Sinclair, illus., $1.25. — Bertrand of Brittany, by Warwick Deeping, $1.50. — The Greater Mischief, by Margaret Westrup, $1.50. — King Spruce, by Holman F. Day, illus., in tint, $1.50. — Purple and Homespun, by S. M. Gardenshire, $1.50. — The Cat and the Canary, by Margaret Cameron Lewis, illus., $1. (Harper & Brothers.)

Princess Nadine, by Christian Reid, with frontispiece in color, $1.50. — The Island Pharisees, by John Galsworthy, revised edition, $1.50. (G. P. Putnam's Sons.)

Broken Off, by Mrs. Baillie Reynolds, $1.50. — Adam's Clay, by Cosmo Hamilton. (Brentano's.)

June Jeopardy, by Inez Haynes Gillmore, $1.25. (B. W. Huebsch.)

TRAVEL AND DESCRIPTION.

Through Italy with Car and Camera, by Dan Fellows Platt, illus., $5. net. — Wanderings in Ireland, by Michael Myers Shoemaker, illus., $2.50 net. — Inscriptions of the Nile Monuments, a book of reference for tourists, by Garrett C. Pier, illus. — Motor Days in England, by John M. Dillon, illus. (G. P. Putnam's Sons.)

ART.

A History of English Furniture, by Percy Macquoid, in 4 vols.: Vol. III., The Age of Mahogany; Vol. IV., The Composite Age; each illus., per vol., $15. net. — Connoisseur's Library, new vols.: Seals, by Walter de Gray Birch; Jewellery, by H. Clifford Smith; each, illus., $7.50 net. — Renaissance Masters, by George B. Rose, third edition, $1.25 net. (G. P. Putnam's Sons.)

Classics in Art, new vol.: The Work of Raffael, with introduction by Adolf Rosenberg, illus., $2.50 net. (Brentano's.)

NATURE AND SCIENCE.

Alpine Flora of the Canadian Rocky Mountains, by Stewardson Brown, illus. in color by Mrs. Charles Schäffer, $3. net. — The Sporting Rifle, by Walter Winans, illus., $5. net. — The Way of the Woods, a manual for sportsmen, by Edward Breck, illus., $2. net. — The Naturalization of the Supernatural, by Frank Podmore, illus. — The Muscles of the Eye, by Lucien Howe, 2 vols., illus., per vol., $4.25 net. — The Pathology of the Eye, by J. Herbert Parsons, Vol. IV., General Pathology, illus., $3.50 net. — The Prolongation of Life, by Elie Metchnikoff, illus., $2.50 net. — The Science Series, new vols.: The Solar System, by Charles Lane Poor; Heredity, by J. Arthur Thompson; Climate, by Robert DeCourcy Ward; Age, Growth, and Death, by Charles S. Minot; The Invisible Spectrum, by C. E. Mendenhall; The Physiology and Hygiene of Exercise, by G. L. Meylan. — Mosquito Life, by Evelyn Groesbeeck Mitchell, illus., $2. net. (G. P. Putnam's Sons.)

Worlds in the Making, by Svante Arrhenius, trans. by H. Borns, illus., $1.60 net. — Astronomy with the Naked Eye, by Garrett P. Serviss, with charts in color, $1.40 net. (Harper & Brothers.)

RELIGION.

The Sphere of Religion, by Frank Sargent Hoffman, $1.75 net. — Thinking, Feeling, Doing, by E. W. Scripture, revised edition, illus., $1.75 net. — American Lectures on the History of Religions, Vol. VII., The Religion of the Veda, by Maurice Bloomfield, $1.50 net. — The Philosophy of the Spirit, by Horatio W. Dresser. — Christian Science, the faith and its founder, by Lyman P. Powell, $1.25 net. — Crown Theological Library, new vols.: The Sayings of Jesus, by Adolf Harnack; The Programme of Modernism, a reply to the Encyclical of Pius X., with introduction by A. Leslie Lilley; Paul the Mystic, by James M. Campbell; Acts of the Apostles, by Adolf Harnack. — Theological Translation Library, new vol.: Outlines of Church History, by Hans Von Schubert, $3. net. (G. P. Putnam's Sons.)

The Religion of a Democrat, by Charles Zueblin, $1. net. (B. W. Huebsch.)

NEW EDITIONS OF STANDARD LITERATURE.

The Writings of Charles Dickens, 20 vols., leather, per set, $30. — Boswell's Life of Johnson, edited by Roger Ingpen, 2 vols., illus. in photogravure, etc., $6. net. (Brentano's.)

Molière's Plays, trans. by Curtis Hidden Page, 2 vols., each, with frontispiece, $2. net. — Les Classiques Français, new vols.: Oraisons Funèbres, par Bossuet; Fables Choisis, par La Fontaine; Essais Choisis, par Montaigne; Poèmes, par Hugo; Prose Vers, par Lamartine; Epitres et Satires, par Boileau-Despreaux; per vol., leather, $1. net. (G. P. Putnam's Sons.)

BOOKS FOR THE YOUNG.

Indoor Book for Boys, by Joseph H. Adams, illus., $1.75. — The Battle for the Pacific, by William J. Henderson, Kirk Munroe, and others, illus., $1.25. — To the Front, by General Charles King, illus., $1.25. — The Enchanted Castle, by Mrs. E. Nesbit Bland, illus., $1.25. — Heroes of American History, new vols.: Juan Ponce de Leon, by F. A. Ober; John and Sebastian Cabot, by F. A. Ober; each, illus., $1. net. — Harper's Young People Series, new vol.: Adventures of Pirates and Sea-rovers, by Howard Pyle, Upshur, and others, illus., 60 cts. (Harper & Brothers.)

MISCELLANEOUS.

Addresses and Speeches of Charles Evans Hughes, with introduction by Jacob Gould Schurman, with portrait. — Enterprise and the Productive Process, by Frederick Barnard Hawley, $1.75 net. — Money Hunger, by Henry A. Wise Wood, $1. net. — The Elimination of the Tramp, by Edmond Kelly, $1. net. — The World's Peoples, by A. H. Keane, illus., $2. net. — Shakespeare's Proverbs, collected by Mary Cowden-Clarke and edited by William J. Rolfe, with frontispiece. — A Manual of Cheirosophy, by Edward Heron-Allen, new edition, $1.75. — Home Maker Series, new vol.: How to Cook Fish, by Olive Green, 90 cts. net. (G. P. Putnam's Sons.)

Hypnotic Therapeutics, by John D. Quackenbos, $2. net. (Harper & Brothers.)

Granger's Skat and how to play it, $1. net. — Foster's Bridge Manual, $1.25. (Brentano's.)

TOPICS IN LEADING PERIODICALS.

April, 1908.

Africa, Across Central, by Boat. E. A. Forbes. *World's Work.*
Alcohol, Fighting. Arthur Brisbane. *Cosmopolitan.*
Alligator, Passing of the Florida. A. W. Dimock. *Harper.*
Animal Instinct. Benjamin Kidd. *Century.*
Animals, Accidental Resemblances among. Bashford Dean. *Popular Science.*
Anti-drink Crusade, Our. F. C. Inglehart. *Review of Reviews.*
Ararat, The Church of. Henry W. Nevinson. *Harper.*
Architectural League's Last Exhibit. *Craftsman.*
Army, Defects of our. Lieut. Paul Clark. *Metropolitan.*
Art Season in New York, The. Ernest Knaufft. *Rev. of Revs.*
Balloon Ascensions, My. Mrs. J. P. Thomas. *Metropolitan.*
Beveridge, Senator. William S. Bridgman. *Munsey.*
Bible, The: Have We Lost It? Charles D. Williams. *American.*
Bigelow, John, of New York. *Review of Reviews.*
"Black Hand" Myth, The. Gaetano d'Amato. *No. American.*
Book-Publishers' Situation, The. M. H. Forrester. *Munsey.*
Books Worth While — IX., Emerson. H. T. Peck. *Munsey.*
Borglum's Portrait Bust of Lincoln. *Craftsman.*
Boys, Educating Our — II. Joseph M. Rogers. *Lippincott.*
Brain, The: How it Works. Edward A. Ayers. *Harper.*
Branch Banks for the U. S. H. M. P. Eckhardt. *Atlantic.*
Brownsville Investigation, The. Senator Foraker. *No. Amer.*
Bruges, The Pageant at. R. H. Russell. *Metropolitan.*
Burns, William J.: Intriguer. Lincoln Steffens. *American.*
Business Situation, The. F. A. Munsey. *Munsey.*
Camp Furniture, Home-made. *Craftsman.*
Carnival at Nice, The. Day Allen Willey. *Metropolitan.*
Carrière, Eugène. Frank J. Mather, Jr. *Scribner.*
Cavalieri, Lina. William Armstrong. *Munsey.*
Chateaubriand in America. W. B. Blake. *Atlantic.*
Chicken Raising, Profitable. Roscoe B. Sando. *Outing.*
Children's Fears. Clara Louise Burnham. *Appleton.*
Children's Museum as Educator. Anne B. Gallup. *Pop. Science.*
Churchill, Lady Randolph, Reminiscences of — V. *Century.*
Church in France: Its Difficulties. Felix Klein. *Atlantic.*
College Graduates, Saving. Robert Dunn. *Outing.*
Confederacy, The Passing of the. Eliza Andrews. *Appleton.*
Corporations, The Case for. George W. Perkins. *Appleton.*
Cottages, Two Unusual. *Craftsman.*
Courtyards of Paris. Vance Thompson. *Harper.*
Crime, Prevention of. Hugo Münsterberg. *McClure.*
Criminals, Emotions of. Hugo Münsterberg. *Cosmopolitan.*
Derby of the Air, The. Rupert Johnstone. *World's Work.*
Desert, Conquering the. R. E. Rinehart. *World's Work.*
Design: Theory and Practice — VII. E. Batchelder. *Craftsman.*
Dewing, Thomas W., Art of. Charles H. Caffin. *Harper.*
Divorce or Devotion. Lucy M. Saunders. *Appleton.*
Doctors' Fees, The Justice of. G. C. Lawrence. *Appleton.*
Eddy, Mary Baker G. — XII. Georgine Milmine. *McClure.*
Education from a Military Viewpoint. C. W. Larned. *No. Amer.*
Egypt, The Spell of — II. Robert Hichens. *Century.*
Election of 1907 — a Postcript. C. E. Russell. *Cosmopolitan.*
Electricity, Across the Divide by. F. G. Moorhead. *World's Work.*
English Humor and American Art. H. P. Robinson. *Putnam.*
Exclusion, Spirit and Letter of. Oscar S. Straus. *No. American.*
Exile. Henry Dwight Sedgwick. *Atlantic.*
Farming America's Swamps. G. E. Mitchell. *Rev. of Revs.*
Farm Spirit, The New — I., Plow Time. Agnes C. Laut. *Outing.*
Foreign Tour at Home, A. — II. Henry Holt. *Putnam.*
Forest Reserves, Appalachian. T. E. Will. *Review of Reviews.*
French Diplomacy, Fifteen Years of. André Tardieu. *No. Amer.*
French Element in English. Thomas R. Lounsbury. *Harper*

Gambling in the Southwest. Barton W. Currie. *Century.*
German Painting: Its New Spirit. K. Francke. *Cosmopolitan.*
Grand Cañon in Storm, The. Clifton Johnson. *Outing.*
Great Men, Our Lack of. Arthur C. Benson. *Putnam.*
Handicrafts, Profitable, and Small Farming. *Craftsman.*
Hansen, Neils E.: Scientist. W. P. Kirkwood. *World's Work.*
Harpooning in the Gulf of Mexico. Wm. Todd. *Scribner.*
Heliou Intime. Christian Brinton. *Putnam.*
Heroes that Women Like. Alan Dale. *Cosmopolitan.*
Himalayan Sketches. Louise Parke Atherton. *Atlantic.*
House Dignified, The—VII. Lillie Hamilton French. *Putnam.*
Hudson Tunnels, The. L. E. Van Norman. *Review of Reviews.*
Hughes, Governor. Burton J. Kendrick. *McClure.*
Humanities, Harking back to the. John Corbin. *Atlantic.*
India, The Unrest in. Perceval Landon. *World's Work.*
Inland Lake, Respiration of an. E. A. Birge. *Popular Science.*
Inland Waterways—IV. Herbert Quick. *Putnam.*
Insects, Entomophagous, Use of. Paul Marchal. *Pop. Science.*
Inverness to Southampton. Frank Presbrey. *Outing.*
Ireland, The New—II. Sydney Brooks. *No. American.*
Irish Industries, The Dun Ewer. *Craftsman.*
Jew, Social Disability of the. Edwin J. Kuh. *Atlantic.*
Jobs, Finding the Handicapped. Mary Brooks. *World's Work.*
Johnson, Governor. Charles E. Russell. *Everybody's.*
Johnson, Governor John. W. B. Chamberlain. *World's Work.*
Journalism, Politics, and the University. George Harvey. *No. American.*
Libraries for Everybody. Irene Van Kleeck. *World's Work.*
Lincoln, Recollections of. O. O. Howard. *Century.*
London Times, The Story of the. Henry W. Lucy. *Munsey.*
Manual Training and Efficiency. Arthur D. Dean. *Craftsman.*
Mars and the Earth's Future. Percival Lowell. *Century.*
Mars, The Case against. Harold Jacoby. *American.*
Melchers, Gari. C. Lewis Hind. *World's Work.*
Mental Virility, The Age of. W. A. N. Dorland. *Century.*
Mississippi, The New. John L. Mathews. *Everybody's.*
Motor Boat, The Practicable. H. P. Burchell. *Outing.*
Motoring through France—IV. Edith Wharton. *Atlantic.*
Mulatto, The Tragedy of the. Ray S. Baker. *American.*
Mural Decoration, Vitality in. G. Edgerton. *Craftsman.*
National Convention Speeches. Lyndon Orr. *Munsey.*
Naturalization System, An Improved. A. W. Cooley. *Rev. of Revs.*
Naval Cruise, Greatest Modern. W. L. Marvin. *Rev. of Revs.*
Occult Phenomena. Hamlin Garland. *Everybody's.*
Papacy, Dogmatic Authority of the. Archbishop Ireland. *No. American.*
Paris and the Parasites. Samuel G. Blythe. *Everybody's.*
Physics. Ernest Fox Nichols. *Popular Science.*
Planting, Art in Ornamental. Grace Tabor. *Craftsman.*
Pollard, Judge, Pledges of. R. D. Whytock. *World's Work.*
Presidency, The Power of the. H. B. Needham. *Munsey.*
Presidential Candidates in Caricatures. *Munsey.*
Provincialism of the East, The. Louis Howland. *Scribner.*
Public Service Commissions Law of New York, The. Thomas Mott Osborne. *Atlantic.*
Racing Game, The. Clarence L. Cullen. *Everybody's.*
Railroad Signalman's Confession, A—III. J. O. Fagan. *Atlantic.*
Railway Beautiful, The. Sylvester Baxter. *Century.*
Religion, An Ideal Commonwealth's. G. H. Gilbert. *Atlantic.*
Religious Situation, The. Goldwin Smith. *No. American.*
Republican Nominee, The Next. J. T. McCutcheon. *Appleton.*
Salem Ships and Sailors, Old—IV. Ralph D. Paine. *Outing.*
School Building up a Town, A. M. A. Tucker. *World's Work.*
Science, History of: An Interpretation. C. R. Mann. *Pop. Sci.*
Scientist's Romantic Story, A. W. P. Kirkwood. *World's Work.*
Socialistic Wealth Distribution. Morris Hillquit. *Putnam.*
Soil, The Divine. John Burroughs. *Atlantic.*
South after the War, The. Carl Schurz. *McClure.*
Spring Work at the Country Home. Eben E. Rexford. *Outing.*
Stage Associates, Some of my. Ellen Terry. *McClure.*
Strenuous President, The Powers of a. "K." *American.*
Suavity, The Return of. Cornelia Atwood Pratt. *Putnam.*
Taft, Lorado, and Western School of Sculptors. *Craftsman.*
Tarbell, Ida M. M. Irwin MacDonald. *Craftsman.*
Temperance Ways, Mr. Dooley on the. F. P. Dunne. *American.*
Theatrical Performances, Economy of Attention in. Clayton Hamilton. *No. American.*
Vagabonds of France, The. Vance Thompson. *Outing.*
Venezuela and the American Claims. R. Floyd Clark and F. D. McKenney. *No. American.*
Wagner, Decline and Fall of. Reginald de Koven. *No. Amer.*
Wall Spaces, Decorative—V. Mary L. Bookwalter. *Craftsman.*
Wall Street in the Days of the Dutch. F. T. Hill. *Harper.*
War, The Hell of. Louis L. Seaman. *Appleton.*
Waterway Era, Our Dawning. W. J. McGee. *World's Work.*
Waterways, Our Inland. W. J. McGee. *Popular Science.*
Western Railroads and Destiny. Ray S. Baker. *Century.*
West in the Orient, The—IV., Westward Tide of Commerce through Suez. Charles M. Pepper. *Scribner.*
West Point before the War. Gen. S. W. Ferguson. *Metropolitan.*
Whistler, Recollections of. John Ross Key. *Century.*
Whistler, Recollections of. Sidney Starr. *Atlantic.*
Widow and Her Legacy, The. *World's Work.*
Worrier, The. George Lincoln Walton. *Lippincott.*
Zelaya, José Santos. Arthur Stringer. *Metropolitan.*

List of New Books.

[The following list, containing 115 titles, includes books received by The Dial *since its last issue.]*

BIOGRAPHY.

Quaker and Courtier: The Life and Work of William Penn. By Mrs. Colquhoun Grant. Illus. in photogravure, etc., 8vo, pp. 359. E. P. Dutton & Co. $3.50 net.

Memoirs of the Comtesse de Boigne. Edited from the original MS. by M. Charles Nicoullaud. Vol. III., 1820-1830; with portrait, 8vo, pp. 377. Charles Scribner's Sons. $2.50 net.

Life and Letters of Sir James Graham, Second Baronet of Netherby, 1792-1861. By Charles Stuart Parker. In 2 vols., illus. in photogravure, 8vo, gilt tops, uncut, pp. 930. E. P. Dutton & Co. $7.50 net.

Sir George Grey: Pioneer of Empire in Southern Lands. By George C. Henderson. Illus. in photogravure, etc., 8vo, gilt top, uncut, pp. 315. E. P. Dutton & Co. $4. net.

A History of the Life of Colonel Nathaniel Whetham, a Forgotten Soldier of the Civil Wars. By Catherine Durning Whetham and William Cecil Dampier Whetham. Illus., 8vo, uncut, pp. 237. Longmans, Green, & Co. $2.80 net.

Jean Jacques Rousseau. By Jules Lemaître; trans. by Jeanne Mairet. 8vo, pp. 365. McClure Co. $2.50 net.

HISTORY.

Modern Egypt. By the Earl of Cromer. In 2 vols., with portrait, 8vo, gilt tops, pp. 1194. Macmillan Co. $6. net.

Stuart's Cavalry in the Gettysburg Campaign. By John S. Mosby. With maps and portraits, 8vo, pp. 222. Moffat, Yard & Co. $2. net.

Bradford's History of Plymouth Plantation, 1606-1646. Edited by William J. Davis. Illus., 8vo, pp. 437. "Original Narratives of Early American History." Charles Scribner's Sons. $3. net.

Slavonic Europe: A Political History of Poland and Russia from 1447 to 1796. By R. Nisbet Bain. With map, 12mo, pp. 450. "Cambridge Historical Series." G. P. Putnam's Sons. $2. net.

A History of the United States and its People from Their Earliest Records to the Present Time. By Elroy McKendree Avery. Vol. IV.; illus., large 8vo, gilt top, uncut, pp. 397. Cleveland: Burrows Brothers Co.

The Black Death of 1348 and 1349. By Francis Aidan Gasquet. Second edition; 12mo, gilt top, uncut, pp. 272. Macmillan Co. $2. net.

The History of Truro Parish in Virginia. By Philip Slaughter; edited, with notes and addenda, by Edward L. Goodwin. Illus., 12mo, pp. 164. George W. Jacobs & Co. $1.50 net.

Revolution on the Upper Ohio, 1775-1777. Compiled from the Draper MSS. in the Library of the Wisconsin Historical Society; edited by Reuben Gold Thwaites and Louise Phelps Kellogg. Illus., 12mo, pp. 275. "Draper Series," Vol. II. Madison: Wisconsin Historical Society. $1.50.

GENERAL LITERATURE.

Parerga: A Companion Volume to "Under the Cedars and the Stars." By Canon Sheehan. 8vo, pp. 352. Longmans, Green, & Co. $1.60 net.

Literature and the American College: Essays in Defense of the Humanities. By Irving Babbit. 12mo, pp. 263. Houghton, Mifflin & Co. $1.25 net.

The Symbolist Movement in Literature. By Arthur Symons. Revised edition; 8vo, gilt top, uncut, pp. 186. E. P. Dutton & Co. $2. net.

Browning and the Dramatic Monologue: Nature and Interpretation of an Overlooked Form of Literature. By S. S. Curry. 12mo, pp. 308. Boston: Expression Co. $1.25.

NEW EDITIONS OF STANDARD LITERATURE.

Love Me Little, Love Me Long. By Charles Reade. 8vo, pp. 336. "Large Print Library." Doubleday, Page & Co. $1.50.

The New Inn; or, The Light Heart. By Ben Jonson. Edited by George Bremner Tennant. 8vo, pp. 340. "Yale Studies in English." Henry Holt & Co. Paper, $2. net.

The Old Spelling Shakespeare. Edited by F. J. Furnivall and the late W. G. Boswell-Stone. First vols.: Twelfe Night; The Two Gentlemen of Verona; The Comedie of Errors; A Midsommer Night's Dreame. Each, 12mo. Per vol., $1. net.

Brooke's "Romeus and Juliet": Being the original of Shakespeare's "Romeo and Juliet." Edited by J. J. Munro. With frontispiece, 16mo, gilt top, uncut, pp. 167. "Shakespeare Classics." Duffield & Co. $1. net.

VERSE AND DRAMA.

Interludes and Poems. By Lascelles Abercrombie. 12mo, gilt top, uncut, pp. 174. John Lane Co. $1.25 net.

The Scarecrow; or, The Glass of Truth: A Tragedy of the Ludicrous. By Percy Mackaye. 12mo, gilt top, pp. 179. Macmillan Co. $1.25 net.

The Father. By August Strindberg; trans. by N. Erichsen. 12mo, pp. 99. John W. Luce & Co. $1. net.

The Storm. By Ostrovsky; trans. by Constance Garnett. 12mo, pp. 130. John W. Luce & Co. $1. net.

Poems. By Elise Eleanor Gurney. 8vo, gilt top, pp. 82. Longmans, Green & Co.

Resurgam. By John Elliot. With frontispiece in color, 12mo, pp. 19. John Lane Co. $1.

The Rebellion of Hell. By James Wynkoop. 12mo, uncut, pp. 266. New York: Broadway Publishing Co. $1.25.

The Poisoned Lake and Other Poems. By Alanson Hartpence. 12mo, uncut, pp. 86. New York: Broadway Publishing Co. $1.

FICTION.

Fennel and Rue. By William Dean Howells. Illus., 12mo, pp. 130. Harper & Brothers. $1.50.

The Metropolis. By Upton Sinclair. 12mo, pp. 376. Moffat, Yard & Co. $1.50.

The Heart of a Child: Being Passages from the Early Life of Sally Snape, Lady Kidderminster. By Frank Danby. 12mo, pp. 388. Macmillan Co. $1.50.

Deep Moat Grange. By S. R. Crockett. 12mo, pp. 335. D. Appleton & Co. $1.50.

Priest and Pagan. By Herbert M. Hopkins. With frontispiece in color. 12mo, pp. 373. Houghton, Mifflin & Co. $1.50.

The Vermilion Pencil. By Homer Lea. With frontispiece in color. 12mo, pp. 341. McClure Co. $1.50.

Quickened. By Anna Chapin Ray. 12mo, pp. 358. Little, Brown & Co. $1.50.

The House of the Lost Court. By Dona Teresa de Savallo, Marquesa d'Alpens. 12mo, pp. 346. McClure Co. $1.50.

The Silver Blade: The True Chronicle of a Double Mystery. By Charles Edmonds Walk; illus. in color by A. B. Wenzell. 12mo, pp. 407. A. C. McClurg & Co. $1.50.

William Jordan, Junior. By J. C. Snaith. 12mo, pp. 426. Moffat, Yard & Co. $1.50.

The Weight of the Name. By Paul Bourget; trans. by George Burnham Ives. 12mo, pp. 349. Little, Brown & Co. $1.50.

The Fair Moon of Bath. By Elizabeth Ellis. With frontispiece in color. 12mo, pp. 342. Dodd, Mead & Co. $1.50.

The Sisters. By Mrs. Percy Dearmer. 12mo, pp. 421. McClure Co. $1.50.

The Supreme Gift. By Grace Denio Litchfield. With frontispiece in color, 12mo, pp. 300. Little, Brown & Co. $1.50.

The City of Delight. By Elizabeth Miller. Illus. in color, etc., 12mo, pp. 448. Bobbs-Merrill Co. $1.50.

Marcia Schuyler. By Grace Livingston Hill Lutz. Illus. in color, etc., 12mo, pp. 348. J. B. Lippincott Co. $1.50.

The Footprint. By Gouverneur Morris. 12mo, pp. 336. Charles Scribner's Sons. $1.50.

The Sixth Speed. By E. J. Rath. With frontispiece in color, 12mo, pp. 408. Moffat, Yard & Co. $1.50.

Tangled Wedlock. By Edgar Jepson. 12mo, pp. 343. McClure Co. $1.50.

The Stuff of a Man. By Katherine Evans Blake. With frontispiece in color, 12mo, pp. 423. Bobbs-Merrill Co. $1.50.

The Orphan. By Clarence E. Mulford. Illus. in color, 12mo, pp. 399. Outing Publishing Co. $1.50.

Furze the Cruel. By John Trevena. 12mo, pp. 391. Moffat, Yard & Co. $1.50.

Folks Back Home. By Eugene Wood. 12mo, pp. 328. McClure Co. $1.50.

The Call of the Deep. By Frank T. Bullen. With frontispiece in color, 12mo, pp. 372. E. P. Dutton & Co. $1.50.

The Marquis and Pamela. By Edward H. Cooper. Illus., 12mo, pp. 365. Duffield & Co. $1.50.

Mothers in Israel: A Study in Rustic Amenities. By J. S. Fletcher. 12mo, pp. 338. Moffat, Yard & Co. $1.50.

The Thinking Machine on the Case. By Jacques Futrelle. With frontispiece, 12mo, pp. 337. D. Appleton & Co. $1.50.

The Unlucky Family. By Mrs. Henry de la Pasture. Illus., 12mo, pp. 293. E. P. Dutton & Co. $1.50.

The Judgment of Eve. By May Sinclair. With illustrations and decorations, 12mo, uncut, pp. 123. Harper & Brothers. $1.25.

Woven in the Tapestry. By Emily Post. 16mo, uncut, pp. 139. Moffat, Yard & Co. $1. net.

Vayenne. By Percy Brebner. Illus., 12mo, pp. 341. New York: John McBride Co.

TRAVEL AND DESCRIPTION.

In Corea with Marquis Ito. By George Trumbull Ladd. Illus., 8vo, pp. 477. Charles Scribner's Sons. $2.50 net.

The Log of the "Laura" in Polar Seas: A Hunting Cruise from Tromsö, Norway, to Spitsbergen, the Polar Ice off East Greenland and the Island of Jan Mayen in the Summer of 1906. By Bettie Fleischmann Holmes. Illus. in photogravure, large 8vo, gilt top, pp. 137. Cambridge, Mass.: The University Press.

The Russian Peasant. By Howard P. Kennard. Illus, 12mo, pp. 302. J. B. Lippincott Co. $1.50 net.

A Guide to the West Indies and Bermudas. By Frederick A. Ober. Illus. and with maps, 16mo, pp. 525. Dodd, Mead & Co. $2.25 net.

Egypt and How to See It. Illus. in color by A. O. Lamplough. 16mo, gilt top, pp. 208. Doubleday, Page & Co. $1.40 net.

RELIGION AND THEOLOGY.

The Church and Modern Life. By Washington Gladden 12mo, pp. 221. Houghton, Mifflin & Co. $1.25 net.

The Psychology of Inspiration. By George Lansing Raymond. 12mo, pp. 340. Funk & Wagnalls Co. $1.40 net.

The Nature of Christ, or the Christology of the Scriptures and of Christ. By William Marshall. Third edition; 12mo, pp. 237. London: Elliot Stock.

Hymns and Poetry of the Eastern Church. Collected by Bernhard Pick. 12mo, pp. 175. Eaton & Mains. $1. net.

The Mature Man's Difficulties with His Bible. By D. W. Faunce. 12mo, pp. 200. American Baptist Publication Society. 75 cts. net.

Foreign Religious Series. New vols.: Our Lord, by E. F. Karl Müller; Do We Need Christ for Communion with God, by Ludwig Lemme; The New Message in the Teaching of Jesus, by Philipp Bachman; The Peculiarity of the Religion of the Bible, by Conrad von Orelli; St. Paul as a Theologian, by Paul Feine, in two vols. Each 16mo. Eaton & Mains. Per vol., 40 cts. net.

Reflections on the Psalms. By Janet E. Ruutz-Rees. 18mo, pp. 43. New York: Newson & Co. 50 cts.

POLITICS.—ECONOMICS.—SOCIOLOGY.

New Worlds for Old. By H. G. Wells. 12mo, pp. 333. Macmillan Co. $1.50 net.

The Process of Government: A Study of Social Pressures. By Arthur F. Bentley. 8vo, pp. 501. University of Chicago Press. $3. net.

Sectionalism Unmasked. Compiled by Henry Edwin Tremain. 12mo, pp. 322. Bonnell, Silver & Co. $1.25 net.

Justice to the Jew: The Story of What He has Done for the World. By Madison C. Peters. Revised edition; 12mo, pp. 244. McClure Co. 75 cts. net.

NATURE AND OUTDOOR LIFE.

Our Trees: How to Know Them. Photographs by Arthur I. Emerson; text by Clarence M. Weed. Large 8vo, pp. 226. J. B. Lippincott Co. $3. net.

Big Game at Sea. By Charles Frederick Holder. Illus., 8vo, uncut, pp. 351. Outing Publishing Co. $2. net.

Yard and Garden: A Book of Practical Information for the Amateur Gardener in City, Town, or Suburb. By Tarkington Baker. Illus., 12mo, pp. 418. Bobbs-Merrill Co. $2.

Window Gardening. By Herman B. Dorner. Illus., 12mo, pp. 152. Bobbs-Merrill Co. $1.20.

SCIENCE.

Publications of the Field Columbian Museum. New vols.: New Crinoids from the Chicago Area, by Arthur Ware Slocom; Meteorite Studies, II., by Oliver Cummings Farrington; Notes on Fresh-water Fishes from Mexico and Central America, by Seth Eugene Meek; Catalogue of a Collection of Birds from Guatemala, by Ned Dearborn; New or Noteworthy Spermatophytes from Mexico, Central America and the West Indies, by Jesse More Greenman. Each 8vo. Chicago: Field Columbian Museum.

Worlds in the Making: The Evolution of the Universe. By Svante Arrhenius; trans. by Dr. H. Borns. Illus., 12mo, pp. 230. Harper & Brothers. $1.60 net.

ART AND MUSIC.

Modern Artists. By Christian Brinton. Illus. in photogravure, color, and tint, large 8vo, gilt top, pp. 270. Baker & Taylor Co. $6. net.

Outlines of Music History. By Clarence G. Hamilton. Illus., 12mo, pp. 292. Oliver Ditson Co. $1.50.

Chats on Violoncellos. By Olga Racster. Illus., 12mo, gilt top, pp. 227. "The Music Lover's Library." J. B. Lippincott Co. $1.25 net.

PHILOSOPHY.

A Mind that Found Itself: An Autobiography. By Clifford Whittingham Beers. 8vo, pp. 333. Longmans, Green, & Co. $1.50 net.

The Riddle of Personality. By H. Addington Bruce. 12mo, pp. 247. Moffat, Yard & Co. $1.50 net.

BOOKS OF REFERENCE.

Who's Who in America: 1908-1909. Edited by Albert Nelson Marquis. Chicago: A. N. Marquis & Co. $4. net.

Wer Ist's. Compiled by Herrmann A. L. Degener. 1908 edition; 12mo, pp. 1574. New York: G. E. Stechert & Co. $3. net.

Classified Catalogue of the Carnegie Library of Pittsburgh. Part X., Indexes, Title-pages, Contents, Preface, and Synopsis of Classification. 8vo, pp. 811. Carnegie Library of Pittsburgh. Paper, $1. net.

BOOKS FOR THE YOUNG.

Juan Ponce de Leon. By Frederick A. Ober. Illus., 12mo, pp. 287. "Heroes of American History." Harper & Brothers. $1. net.

A Midsummer Night's Dream. Based on Lamb's "Tales," with passages inserted from the play, and songs set to music by T. Maskell Hardy. Illus., 12mo, gilt top, pp. 68. "The Lamb Shakespeare for the Young." Duffield & Co. Leather, $1. net.

EDUCATION.

Practical Physics: A Laboratory Manual for Colleges and Technical Schools. By W. S. Franklin, C. M. Crawford, and Barry Macnutt. In 3 vols., each 8vo. Macmillan Co.

Livy: Book I. and Selections from Books II.-X. By Walter Dennison. With maps, 16mo, pp. 344. "Latin Classics." Macmillan Co. 60 cts. net.

Laboratory Lessons in Physical Geography. By Lu Lester Emerly, Ralph E. Blount, and Calvin L. Walton. Illus., large 8vo, pp. 246. American Book Co. 56 cts. net.

Elementary Algebra. By Frederick H. Somerville. 12mo, pp. 407. American Book Co. $1. net.

Graphic Algebra. By Arthur Schultze. 12mo, pp. 93. Macmillan Co. 80 cts. net.

German Composition. By Paul R. Pope. 12mo, pp. 205. Henry Holt & Co. 90 cts. net.

MISCELLANEOUS.

The Old Dominion: Her Making and Her Manners. By Thomas Nelson Page. 12mo, gilt top, uncut, pp. 394. Charles Scribner's Sons. $1.50 net.

Popular Fallacies. By A. S. E. Ackerman. Illus., 12mo, pp. 312. J. B. Lippincott Co. $1.50 net.

Mrs. Eddy and the Late Suit in Equity. By Michael Meehan. With portraits, 8vo, pp. 371. Concord, N. H.: Michael Meehan.

The Art of Naval Warfare: Introductory Observations. By Sir Cyprian Bridge. 12mo, pp. 255. London: Smith, Elder & Co.

International Law and Diplomacy of the Spanish-American War. By Elbert J. Benton. 12mo, uncut, pp. 300. Baltimore: Johns Hopkins Press. $1.50.

Humorous Hits and How to Hold an Audience: By Grenville Kleiser. 12mo, pp. 326. Funk & Wagnalls Co. $1. net.

Cupid's Pack of Cards. By Walter Pulitzer. Illus., 8vo. John W. Luce & Co. $1.

BOOKS. ALL OUT-OF-PRINT BOOKS SUPPLIED, no matter on what subject. Write us. We can get you any book ever published. Please state wants. Catalogue free. BAKER'S GREAT BOOK SHOP, 14-16 Bright St., Birmingham, Eng.

STORY-WRITERS, Biographers, Historians, Poets—Do you desire the honest criticism of your book or its skilled revision and correction, or advice as to publication? Such work, said George William Curtis, is "done as it should be by The Easy Chair's friend and fellow laborer in letters, Dr. Titus M. Coan." Terms by agreement. Send for circular D, or forward your book or MS. to the New York Bureau of Revision, 70 Fifth Avenue, New York.

AUTOGRAPH LETTERS OF FAMOUS PERSONS BOUGHT AND SOLD. WALTER R. BENJAMIN *Send for price lists.* 225 5th Ave., N.Y.

BOOKS! OLD AND RARE! *Catalogue No. 10 will be mailed on request.* I make a specialty of hunting for out-of-print books. WILBUR F. STOWE, 167 Clinton Ave., KINGSTON, N. Y.

FOR ANY BOOK ON EARTH write to H. H. TIMBY, Book Hunter. Catalogues free. 1st Nat. Bank Bldg., Conneaut, O.

FREE Three Catalogues for Book Lovers (1) Some Unusually Good Books from 5 cts. and 10 cts. per volume — (2) A Catalogue of Publisher's Remainders at Very Low Prices — and — (3) Standard Americana, Particularly Western Books. Being lists Nos. 4, 4a, and 5 issued by The Torch Press Book Shop, Cedar Rapids, Iowa, and sent to all Dial readers on request.

THE ART OF LIFE SERIES. E. H. Gardner, Editor. THE USE OF THE MARGIN By Edward Howard Griggs. WHERE KNOWLEDGE FAILS By Earl Barnes. Cloth, each, 50 cts. net; 55 cts. postpaid. B. W. Huebsch, Publisher, New York

TYPOGRAPHY AND BOOKMAKING PAMPHLETS, CIRCULARS, ANNOUNCEMENTS, ETC., OF THE ARTISTIC AND UNUSUAL KIND FOR PRIVATE USE OR PUBLIC DISTRIBUTION *BOOKS PRINTED AND PUBLISHED* FREDERIC FAIRCHILD SHERMAN 42 WEST THIRTY-NINTH STREET NEW YORK CITY

INDIAN CAPTIVITIES SERIES Being Reprints of Rare and Interesting Indian Narratives. *Send for circular.* THE H. R. HUNTTING CO., Springfield, Mass.

The Study-Guide Series FOR USE IN HIGH-SCHOOLS: The study of Ivanhoe; A Guide to English Syntax; The Study of Four Idylls of the King, — college entrance requirements. FOR ADVANCED AND CRITICAL STUDY: The study of Romola; The Study of Henry Esmond; The Creative Art of Fiction; second edition ready. The Study of Idylls of the King, full series; new edition ready. Address, H. A. DAVIDSON, The Study-Guide Series, Cambridge, Mass.

10,000 **Books** At Reduced Prices. SEND FOR CATALOGUE TO JOHN R. ANDERSON CO. 76 Fifth Avenue, New York *BOOKS BOUGHT ALSO*